

# VOGUE



Price 25 Cts

CONDÉ NAST, Publisher

May 1-1918



*This More*

## EFFICIENT MOTOR

*is responsible for*

### FINER COACH ARTISTRY

A COUPE body that would do for a poppet-valve motor is not good enough for the Willys-Knight—

BECAUSE the supreme quietness of this sleeve-valve motor severely emphasizes the slightest body squeak or rattle.

BODIES, far superior in structural quality and accompanying charm are necessary, therefore, in order to be compatible with the smooth, silent

performance of the Willys-Knight mechanism.

THIS is the *only* type of motor that improves with use — an advantage of great pecuniary value and of priceless satisfaction.

THE 25,000 Willys-Knight owners are free from ordinary motor troubles.

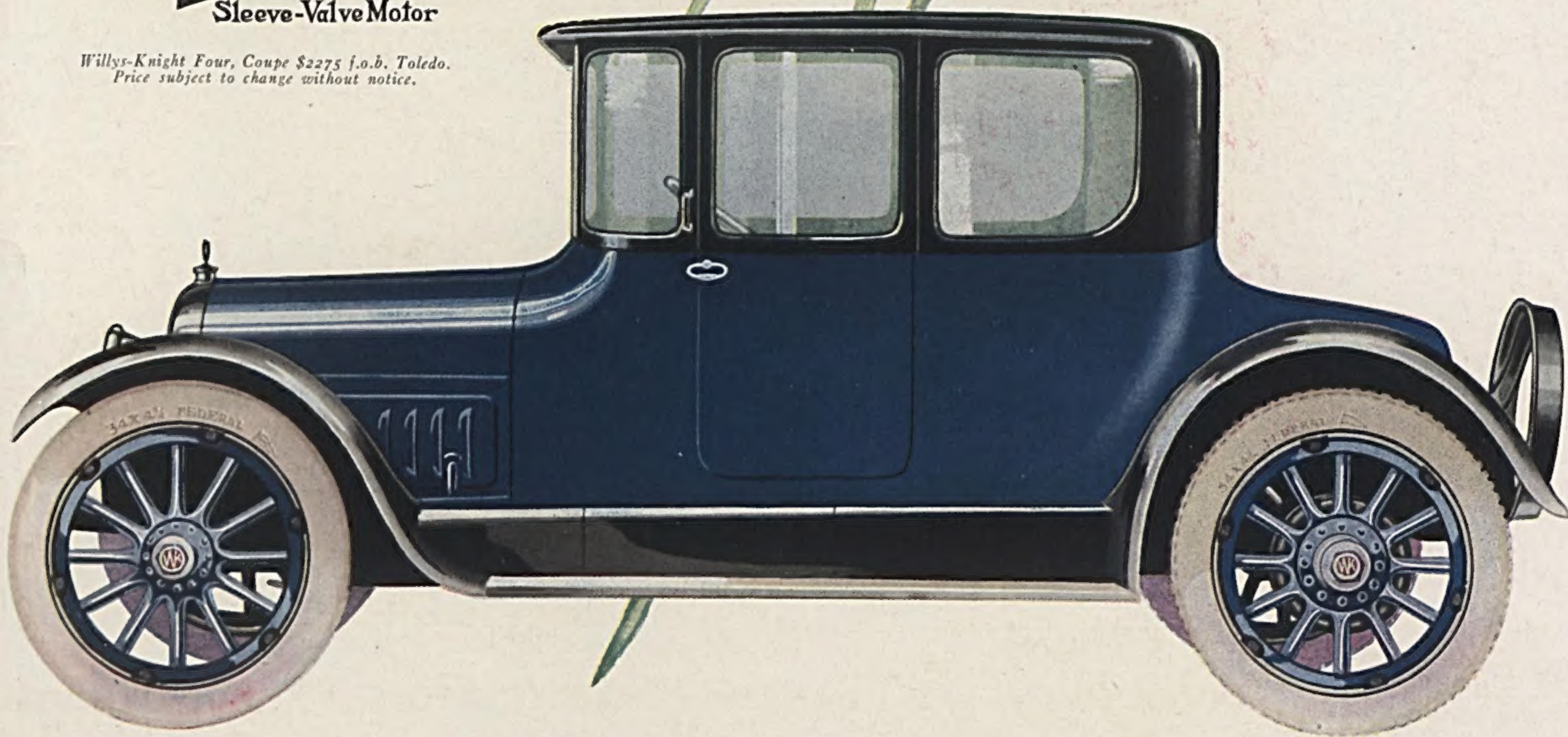
THEY enjoy sustained efficiency and the economy of this self-preserving motor.

Willys-Overland Inc., Toledo, Ohio

Willys-Knight and Overland Motor Cars and Light Commercial Cars  
Canadian Factory, West Toronto, Canada

**Willys**  
**KNIGHT**  
Sleeve-Valve Motor

Willys-Knight Four, Coupe \$2275 f.o.b. Toledo.  
Price subject to change without notice.





# Haas Brothers

SILKS THAT DOMINATE THE SEASON



*Chippendale  
Prints*

FEATURING THE NEW FOULARD DESIGNS

*Kitten's Ear  
Crêpe*

THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS

*Paulette Chiffon*

WITH THE BEAUTIFUL MELLOW FINISH IN THE NEW COLORINGS

*Georgette Satin*

THE DOMINANT SATIN

*Sylvette*

THE ARISTOCRAT OF OUT-DOOR SILKS



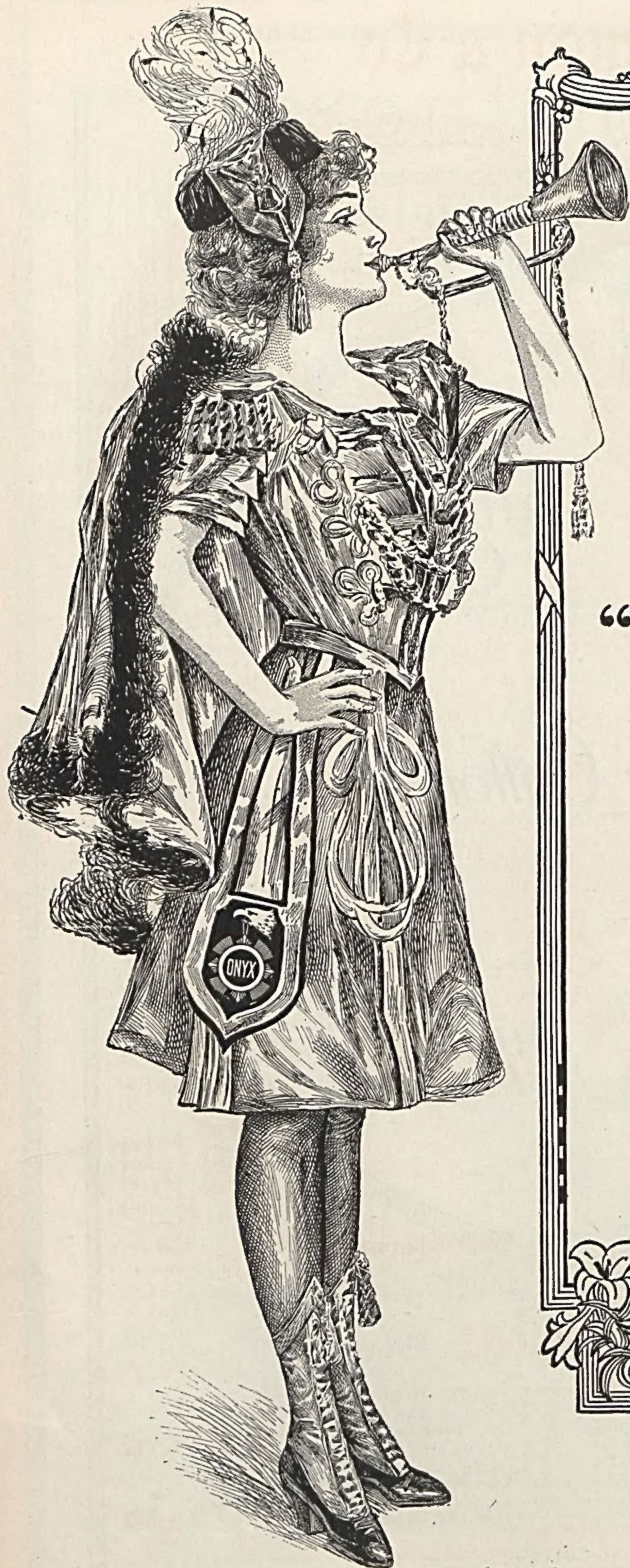
Haas Brothers' Fabrics may be seen at leading establishments.

**HAAS BROTHERS**

*Producers of* DRESS FABRICS

417 · Fifth Avenue ~ New York





## *"Onyx" Week* **MAY 6th to 11th**

For many years "*Onyx*" has ministered faithfully to the Hosiery needs of the nation with ever increasing popularity.

With forethought and discrimination in the face of unusual conditions we have assembled and placed in the hands of dealers a most attractive selection of

*"Onyx" Hosiery*



Reg. U.S. Pat. Office

*For Spring and Summer Wear*

Remember, every need of the entire family from Cotton to Silk is provided for. Every pair of best material and highest quality.

Money spent on "*Onyx*" is well spent. No extravagance, no waste.

**35c. to \$2.50 Per Pair**

To get the real "*Onyx*" quality, look for the Trade Mark, which identifies them.

*Emery-Beers Company, Inc.*

SOLE OWNERS AND  
WHOLESALE DISTRIBUTORS OF  
*"Onyx" Hosiery*

**Broadway at 24th St., New York**



Fifth Avenue  
37th and 38th Sts.  
New York

# Franklin Simon & Co.

Fifth Avenue  
37th and 38th Sts.  
New York

## May Sale

*Hand-made and Real Irish or  
Real Filet Lace Trimmed*

### SILK UNDERGARMENTS

For WOMEN  
and MISSES

Sizes  
34 to 44 bust



Prompt  
Delivery  
Free  
Anywhere  
in the  
United  
States

#### Our Exclusive Originations of Crepe de Chine or Georgette Crepe, Specially Priced for MAY Only

A—Hand-made Sleeveless Nightgown of crepe de chine in flesh or white, effectively trimmed with real filet lace and hand-embroidered Georgette band. **16.50**

B—Hand-made Envelope Chemise of crepe de chine in flesh or white, daintily trimmed with real Irish crochet lace and hand embroidered Georgette crepe band. **12.75**

C—Hand-made Combination of Georgette crepe in flesh or white, trimmed with real filet lace, pin tucks and ribbon. **19.75**

D—Hand-made Envelope Chemise of crepe de chine in flesh or white, with band top of real filet lace, hand tucked and hand-embroidered dots. **9.75**

E—Hand-made Sleeveless Nightgown of crepe de chine in flesh or white. Georgette top trimmed with real Irish crochet lace. Very unusual is the ribbon tying loosely to one side. **15.75**

F—Hand-made Sleeveless Nightgown of crepe de chine in flesh or white, with real filet lace band top and shoulder straps, trimmed with ribbon rosette. **18.50**

G—Hand-made Envelope Chemise of crepe de chine in flesh or white, with inserted bands of real filet lace and inset with hand-embroidered Georgette. **12.75**



Paris  
42 Rue de Paradis

# BONWIT TELLER & CO.

Philadelphia  
13th and Chestnut Sts.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

*Introduce Unusual and Original*  
"Mi-Saison" Modes for the "Jeune Fille"

*Misses sizes 14 to 20*

*Individualized types exclusive with this shop,  
specifically designed for formal and semi-formal  
occasions.*

VERVE—Dinner frock of silk thread lace over satin and veiled silver bandings on skirt and bodice. This model features the mandarin sleeve, the high back of lace and decollete front. In black only. Sizes 14 to 20 **59.50**

ESPRIT—Dinner frock of ring dotted silk net over satin. Close fitting basque bodice with veiled decolletage front and back. Tight fitting sleeves of the net. Liséré ribbon streamers. Colors: black with black ribbon, ecru with brown ribbon, navy with navy ribbon. Sizes 14 to 20 **55.00**

CHARME—Chiffon taffeta frock. "Wind-about" tight fitting bodice terminating in large cabochon buckle. Tunic has bandings of Georgette crepe. Jenny neck line piped in color. In navy blue and black. Sizes 14 to 20 **37.50**



VERVE



ESPRIT

DEMURE—Long waisted basque bodice frock with tunic skirt developed in chiffon taffeta. A quaint touch to the tunic skirt is insertings of net footing piped with contrasting colors, navy with pipings of French blue, navy with pipings of vieux rose, black with pipings in French blue. Sizes 14 to 20 **37.50**

DEMURE



CHARME



CHERIE

CHERIE—Irregular tunic frock of imported foulard silk. Yoke and tight cuffs of tucked organdie with insertings of lace. Pendant crochet buttons ornament the yoke at one side and sleeves to elbow. Sizes 14 to 20. In foulard—navy and white, black and white **45.00**  
In chiffon taffeta—navy blue and black **37.50**



Paris  
42 Rue de Paradis

# BONWIT TELLER & CO.

Philadelphia  
13th and Chestnut Sts.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET. NEW YORK

## Unusual types in the May Sale of Lingerie

Handmade Philippine Undergarments

Crepe de Chine Undergarments

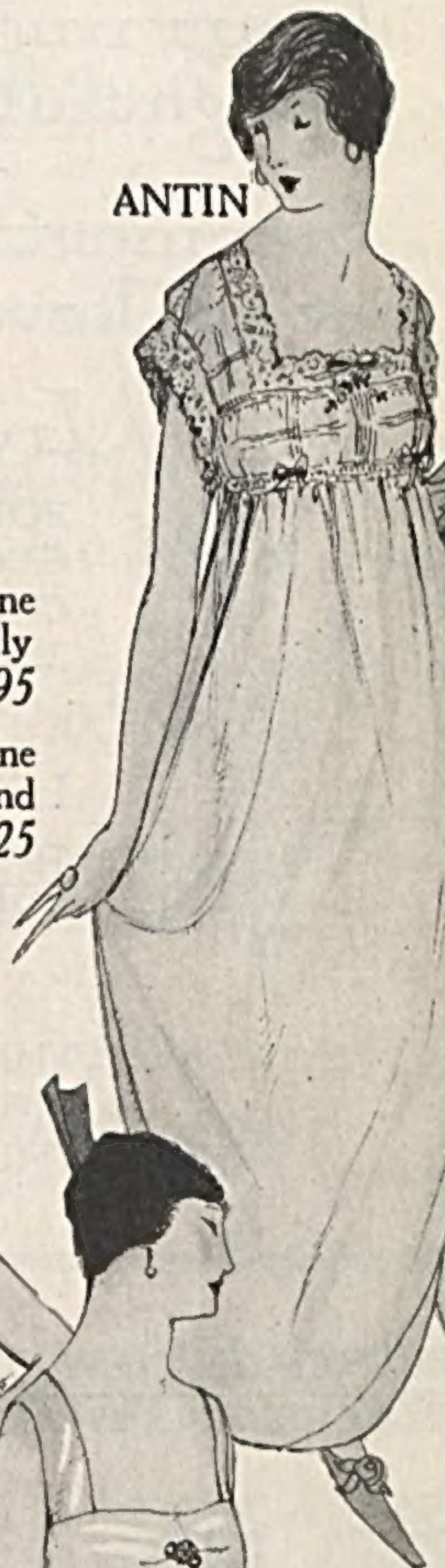


GRACIA

GRACIA—Handmade Philippine nightgown of sheer batiste, daintily hand embroidered 2.95

DONNA—Handmade Philippine nightgown of batiste, effectively hand embroidered 2.25

ANTIN



FAUN

MUSE



NENA



NENA—Handmade Philippine nightgown of sheer batiste, hand hemstitched hem, simple hand embroidery 2.25

Same model with hemstitching in place of embroidery 1.95

IRIS—Handmade Philippine nightgown of batiste with simple hand embroidery 1.55

DONNA



PLISY

MATIN

TRESA—Handmade Philippine nightgown of batiste, exquisitely hand embroidered 4.95

ANTIN—Crepe de chine nightgown Empire of tucked Georgette and Valenciennes lace 4.95

FAUN—Crepe de chine nightgown of heavy quality; Valenciennes lace and narrow insertings 12.75

MUSE—Crepe de chine envelope chemise Empire of tucked Georgette crepe and Valenciennes lace 2.95

PLISY—Crepe de chine envelope chemise with exquisitely fine Valenciennes lace and insertings 3.95

MATIN—Crepe de chine nightgown of excellent quality in simple tailored style 3.95

Envelope Chemise to match 1.95

MIMI—Crepe de chine nightgown with ecru lace and ribbon 4.95



TRESA

IRIS

MIMI

*These Special Prices  
Prevail During  
May Only*



# The Rosemary Dresses

## VALUES EXTRAORDINARY

Charmingly Captivating  
Delightfully Piquant

Summertime Simplicity  
at its Loveliest

In

FOULARDS  
GEORGETTES  
CREPE-DE-CHINES  
TAFFETAS

In the Season's  
predominant  
colorings

THESE DRESSES MAY BE  
OBTAINED AT ANY ONE OF  
THE FOLLOWING STORES

1017—This crepe de chine frock may be had in gray, white, flesh color, navy blue, Lucile blue and gold; clusters of narrow tucks and acorn buttons provide its effective trimming.

Special,  
\$25.00

1012—Many wide tucks on the skirt and many tiny buttons on the semi-fitted bodice give a youthful air to this crepe de chine frock. Colors: gray, Lucile blue, navy blue, white, and beige.  
Special, \$25.00

1015—Georgette blouse and tunic over crepe de chine in peach and white, sport green and white, blue and white, all white, all flesh, with deep mousquetaire cuffs and a roll collar. A soft girdle and tie of the crepe de chine embroidered gives a fetching finish. Special, \$25.00

OFFERED IN NEW YORK by JOHN WANAMAKER  
IN OTHER CITIES BY THE FOLLOWING REPRESENTATIVE STORES

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Binghamton, N. Y.  
Birmingham, Ala.  
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Brooklyn, New York  
Buffalo, New York  
Burlington, Iowa.

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Charleston, S. C.  
Chattanooga, Tenn.  
Cincinnati, Ohio  
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Clearfield, Pa.  
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Goddard Bros.  
C. M. Guggenheimer

IF Rosemary dresses are not obtainable in your town, remit to us  
**THE ROSEMARY DRESSMAKERS**



# OF SUMMER SILKS

## STYLES EXCEPTIONAL

*FASHION'S  
VERY LATEST  
WHISPER*

*-the Creations  
of  
Favored Artistes  
here and abroad*

\$ 25

THEY'RE WORTH  
far MORE!

IN THE SIX EFFECTIVE  
MODELS  
PRESENTED HEREWITH

ALL SIZES

*For Women: from 34 to 44  
Misses: 14 to 18 years*

**OFFERED IN CHICAGO by MANDEL BROTHERS**  
IN OTHER CITIES BY THE FOLLOWING REPRESENTATIVE STORES

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Richard Healy Co.

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The Strouss-Hirshberg Co.



1022—Georgette crepe forms the blouse of this smart taffeta frock.

The taffeta tunic is trimmed with fold of Georgette; blouse is embroidered with beads at front and back. Colors: navy blue, black and gray.

**Special, \$25.00**



1023—A chic creation of taffeta with the narrowest of organdie pipings on all available edges, showing a deep band of net on the tunic and double collar and cuffs of organdie. In navy blue, black and gray. Sizes 14 to 38 only.

**Special, \$25.00**



1007—An appealing model of soft satin finished foulard in either navy blue or black, featuring a deep roll surplice collar of organdie. Steel cannon ball buttons trim the girdle. **Special, \$25.00**

**WE will see that you are supplied without delay**  
**2 to 16 WEST 33rd ST., NEW YORK**



## "Blouse Styles of Today"

Delightfully individual are these new originations  
which portray tone and exclusiveness seldom  
found at such moderate pricing



"CHEVY CHASE"



"WELLESLEY"



"LOMBARD"



"VASSAR"



"ROSEMARY"



"BRYN MAWR"

"Chevy Chase"—A Blouse of Georgette Crepe having deep square collar—front yoke overlaid with silk covered buttons, is bordered by design of silk embroidery—detailed trimming in contrasting colors. \$5.00  
In White, Flesh, Bisque...

"Wellesley"—Slip-Over Smock of heavy French Batiste with two-toned color combinations on collar, cuffs and pockets—hand embroidered smocking adorns front yoke and pockets. In Light Blue, \$5.00  
Leather, Orchid, Rose...

"Vassar"—Of finest quality Crepe de Chine, this Blouse shows the deep circular collar and a vestee front of tuck Georgette—entire front trimmed with motif design of hand embroidery. In \$6.50  
White or Flesh.....

"Rosemary"—An exquisitely dainty Blouse of Georgette Crepe with new French tuck collar design—front trimmed with self-colored embroidery—hemstitching adds finishing touch. In Bisque, White, Flesh \$5.75

"Bryn Mawr"—This charming Georgette Crepe Blouse has entire front artistically trimmed with beads and handsome silk embroidery—collar and cuffs edged with contrasting Georgette. In White, \$6.50  
French Blue, Flesh .....

"Lombard"—One of the newest sport Slip-Over Smocks—made of American "Linen" with collar, belt and large pockets of contrasting color—Colorful Embroidery adds an effective touch. In White trimmed \$3.50  
with Green, Peach, Copen...

"Oaksmere"—A smart semi-tailored Blouse of heavy Crepe de Chine—front adorned with solid rows of tucking—collar, cuffs and front finished with pearl buttons and silk loops. In White, Flesh, \$5.75  
Coral, Gray, Black .....

"OAKSMERE"

Sizes 34 to 44, inclusive

Expert Shoppers give all mail orders  
personal attention

# CHAS. A. STEVENS & BROS.

STEVENS BUILDING, CHICAGO, ILLINOIS



# Distingué



*Mimi*

Slip-over Blouse of Georgette crepe; bisque combined with French blue; white with French blue, orchid or tea rose. \$5.95.



*Babette*

Slip-over Blouse of Georgette crepe; joined throughout with hemstitching; white combined with French blue, tea rose or orchid; \$10.



*Renée*

Blouse of fine white French batiste; cascade jabot, collar and cuffs edged with Valenciennes lace; exceedingly dainty; \$10.75.



*Margot*

Sports blouse of a heavy quality of men's wear silk; closely pleated front; bow of black taffeta; white only; \$10.



*Didi*

Blouse of Georgette crepe; frill of fine Van Dyke pleating; cuffs run with black satin ribbon; black satin bow at neck; white and flesh colored; \$7.50.



*Lili*

Blouse of French voile; pleated collar, cuffs and front panel of organdy, black ribbon bow; \$3.95

Wartime simplicity has brought about a decided — and charming — change in lingerie fashions. We have the distinction, we believe, of introducing this lingerie in models which are simple and practical, yet dainty. To meet the demand of women who wear the finest French lingerie, we have had these models

reproduced in fine silks — soft but heavy kinds — and have had them made up in our own workroom. For women who desire

to observe more strict economy we have had the models copied in fine nainsook and made by machine — very painstaking and dainty workmanship distinguish this lingerie from the usual machine made kinds.

Purchases may be made by Mail or in the Little French Shop, Third Floor, Old Building.



*Lisette*

Nightgown in pink or blue striped crepe de chine; hand made; \$20. Habutai silk; machine made; \$13.50. White nainsook, machine made; \$5.



*Liane*

Chemise in pink or blue striped crepe de chine, hand made, \$15. Habutai silk, machine made, \$10. White nainsook, bound pink or blue, \$1.75. Drawers to match; crepe de chine; \$15. Habutai silk, \$10. Nainsook, \$1.50.



*Mignon*

Combination in white crepe de chine, trimmed with blue or pink striped silk; hand made; \$15. White Handkerchief linen, pink or blue bound, hand made; \$12. Nainsook, machine made, \$1.50.



*Nanette*

Nightgown in pink or blue striped crepe de chine, hand made, \$20. Striped Habutai silk, machine made; \$13.50. White nainsook, bound pink or blue; \$3.



*Lenore*

In crepe de chine, pink or blue striped, hand made, \$25. Striped Habutai silk, machine made, \$18. White nainsook, pink or blue bound, machine made; \$8.50.

John Wanamaker New York



*Whether your shoulders are gracefully sloping or boyishly square, you simply can't lose your new Vanity Fair shoulder straps. They are positively non-skid!*



## “RIGHT SHOULDER STRAPS” for the PLUS-4-INCH VEST!

WITH Mr. Hoover administering food and Mr. Garfield equally absorbed in the fuel problem and everybody being cross-examined, Vanity Fair simply had to administrate something!

The Vanity Fair Staff Officers have issued this command

First, the ribbon straps were inclined to slip off the shoulder; second, these ribbon straps couldn't be expected to wear so well as the Vanity Fair glove-

silk shoulders in the rounded neck style. And there you have the story! Diagnosing is always hard—curing comparatively easy. From now on the “ribbon shoulder straps” on the Plus-4-Inch Vest are not “ribbon” at all

Feminine enthusiasts firmly announced that the “Pettibocker must be left just as it is” so the bright light of investigation was turned on the Plus-4-Inch Vest. With four inches more than the ordinary vest to its credit, we must admit there seemed at first but little chance of improving the Plus-4-Inch Vest! It was already made in both styles—some with rounded neck and others with ribbon shoulder straps; the quality of the silk simply couldn't be improved—and then the inspiration came! One of the designers said “Why in the world do you suppose some women still prefer the rounded neck vest? It requires such a high-cut camisole to cover it!”

It could be for only two reasons, they decided.



but luxuriously heavy hemstitched bands of Vanity Fair glove-silk. And—they do not, will not, can not slip off your shoulder! Why? Because they are placed on an angle; instead of being the same distance apart in back as they are in front, they taper toward the centre of the back and are forever cured of their wanderlust!

There's nothing to prevent your having one of these new vests in Pink or White. Ask at your favorite shop—if they don't carry it they'll be glad to send for it for you. Or, if you prefer, send us two dollars and you will receive it promptly, postpaid.

Not only in vests, but in union suits, knickers, envelopes, and other articles of dainty undress, Vanity Fair sets the silken pace.

SCHUYLKILL SILK MILLS, READING, PA., U. S. A.

Makers of the Vanity Fair Pettibocker.

Vanity Fair Undersilks and Silk Gloves.



# James McCreery & Co.

5th Avenue

NEW YORK

34th Street

*Exceptional Values*

## WOMEN'S SUMMER FROCKS



1

2

1. Dress of Printed Chambray with white organdie collar, cuffs and vestee; trimmed with small buttons; belt of self material with two pearl buckles in front; tunic open down front with bias fold on sides; large patch pockets. Blue, Rose, Maize, Lavender. **15.00**

2. Cotton Tricotine Sport Dress with sleeveless coatee, trimmed with pearl buttons and loops; white voile waist with tucked vestee. All White, Copenhagen Blue and White or Rose **15.00**



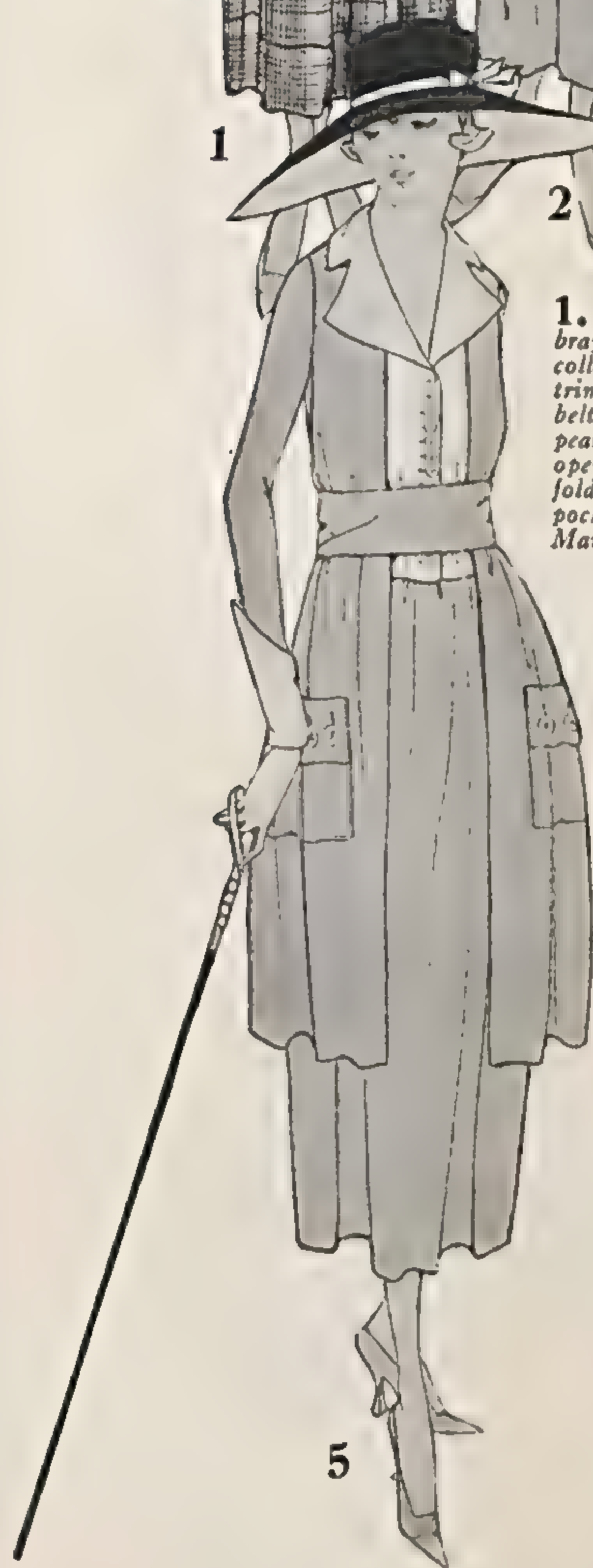
3

3. Cotton Voile Dress with soutache braiding on collar, cuffs and sides of tunic; surplice waist trimmed with buttons in self color. Rose, Copenhagen Blue, Lavender or White. **13.50**

4. Dotted Check Voile Dress with hemstitched organdie collar, cuffs and vestee, trimmed with small buttons; sash of self material forming loop on side; full skirt with deep fold above hem. Navy Blue and White, Black and White or Gray and Rose. **10.00**



4



5

5. Linen Sport Dress with pique collar, vestee and cuffs; belt of self material; tunic open down front; patch pockets. Rose, Copenhagen Blue, Lavender or White. **13.50**

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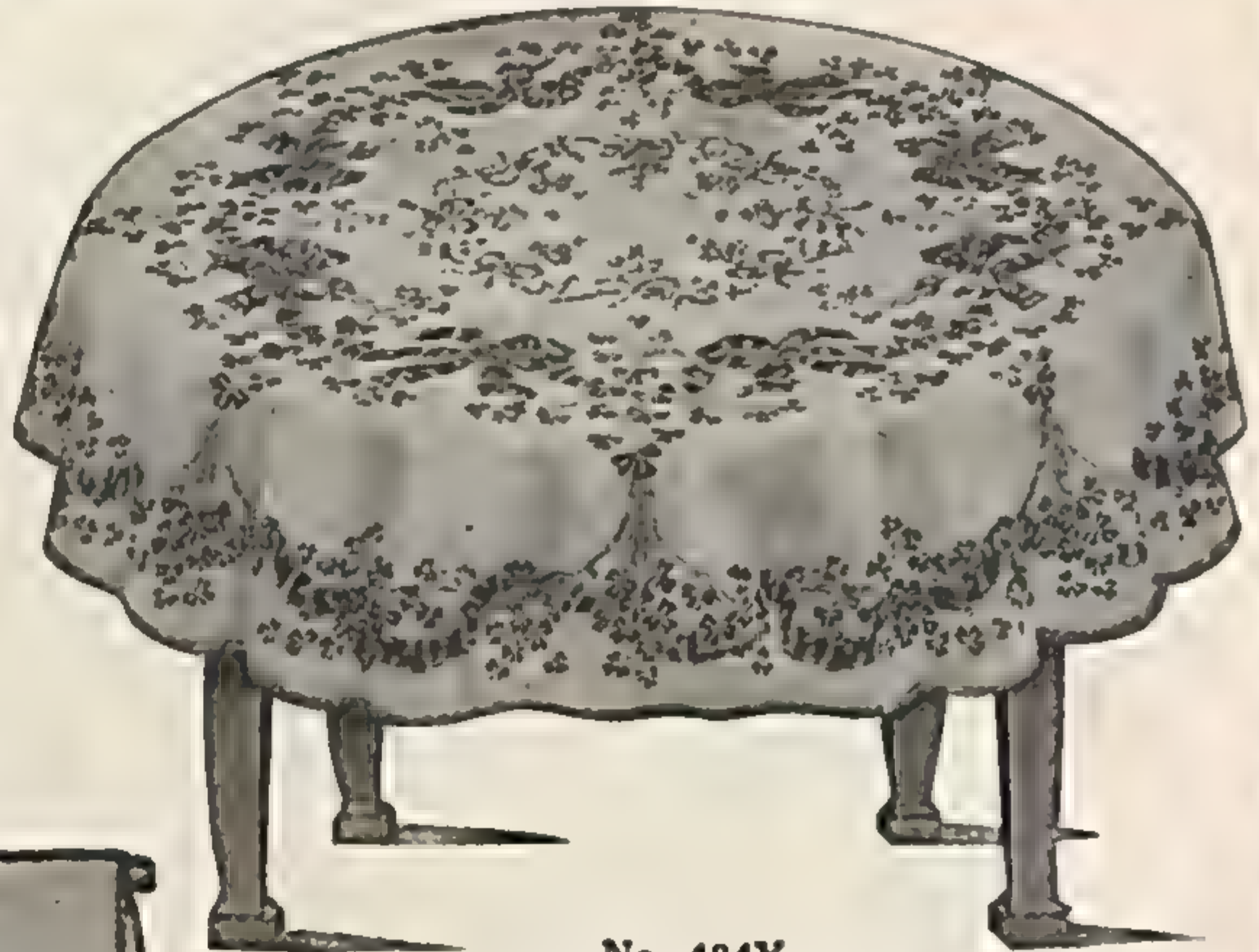


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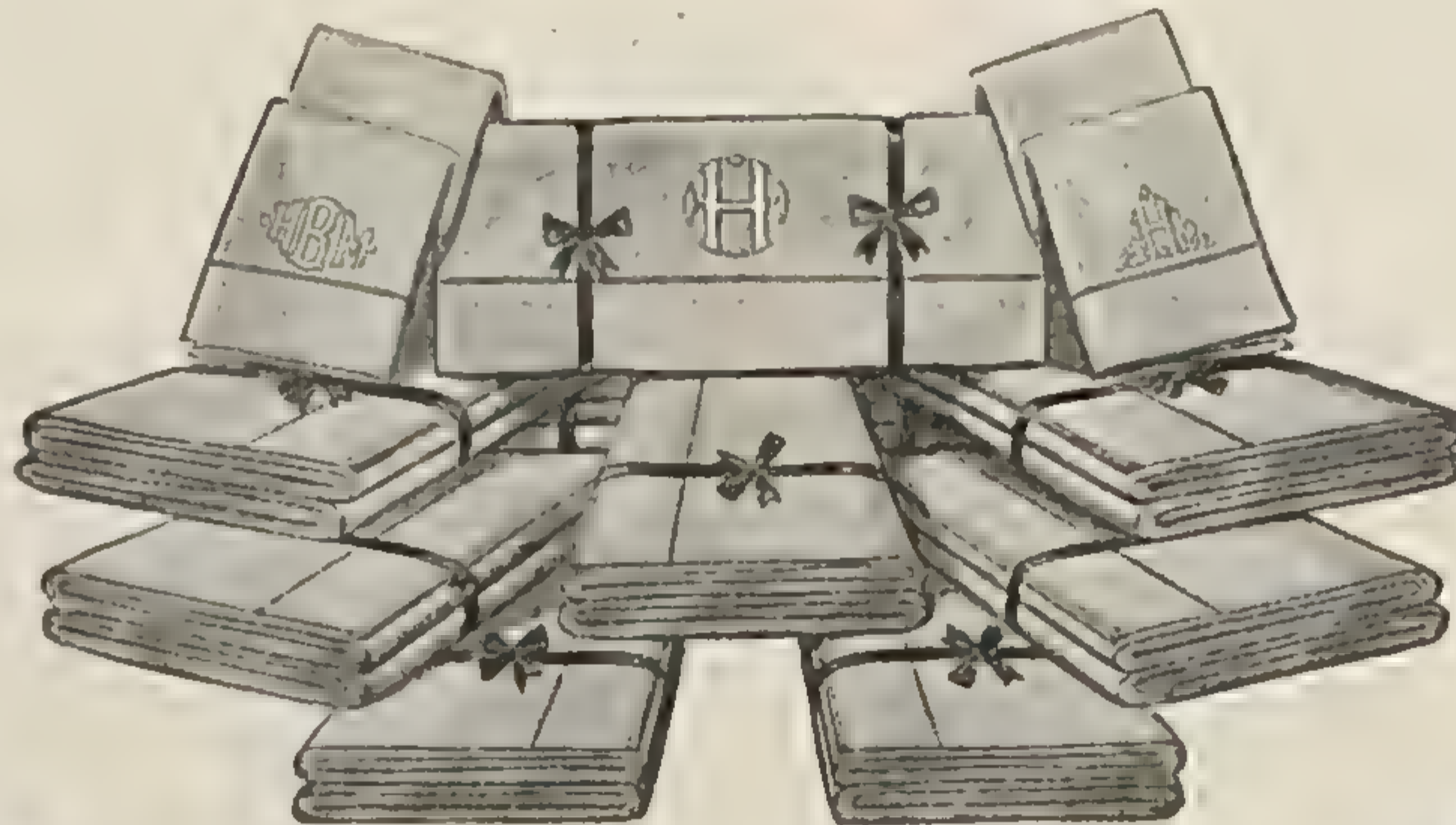
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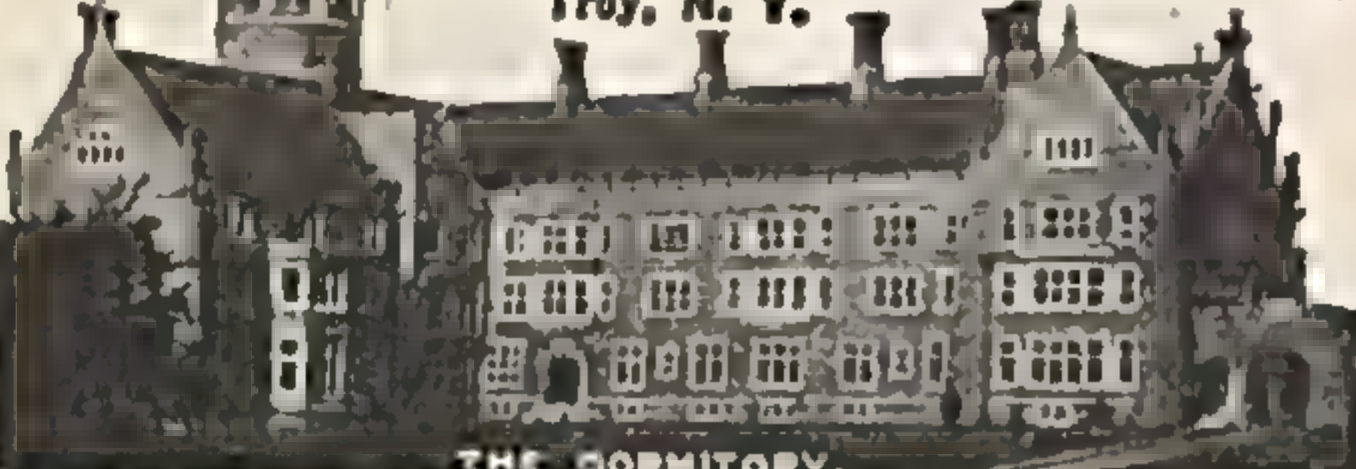
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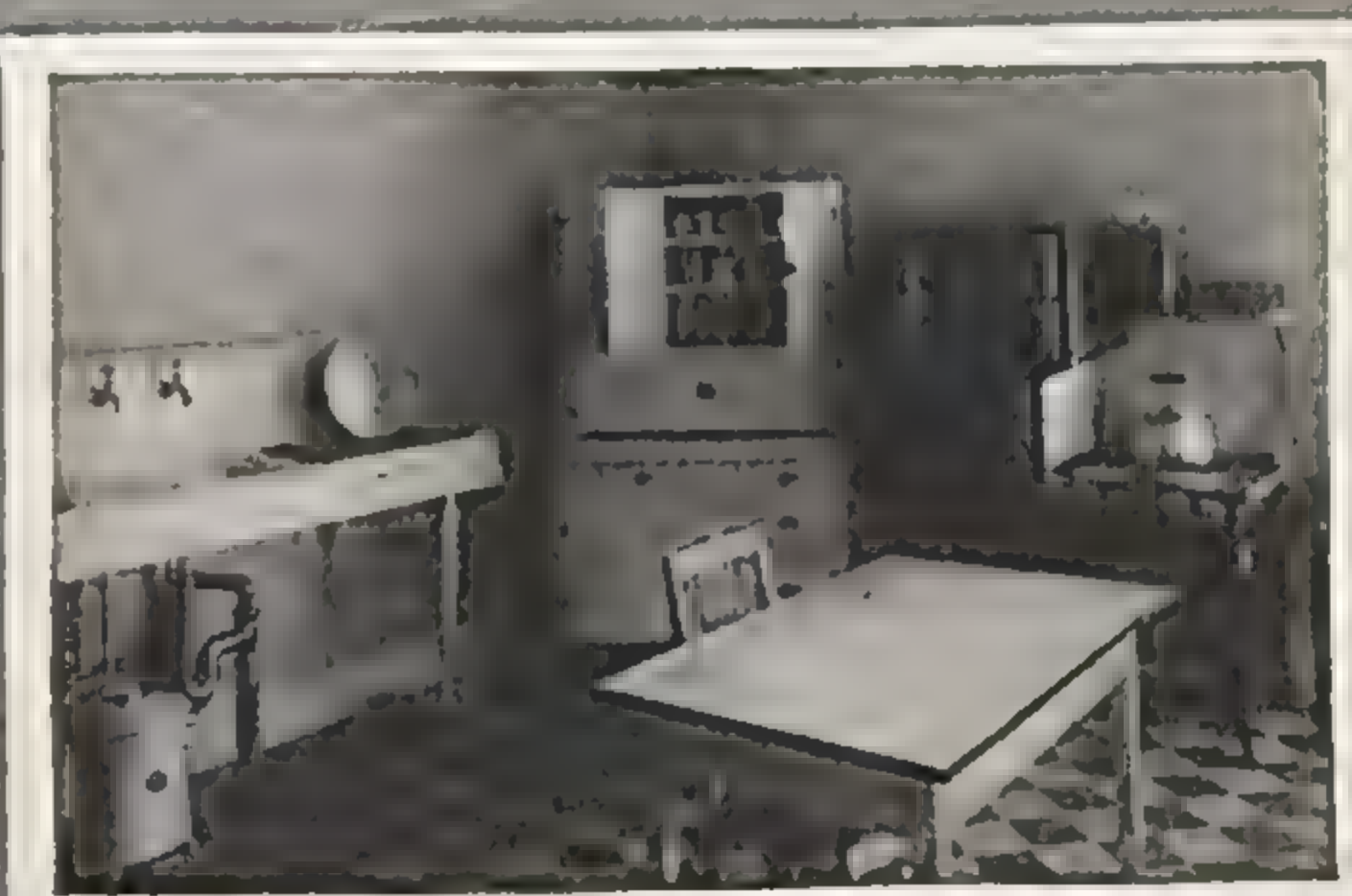


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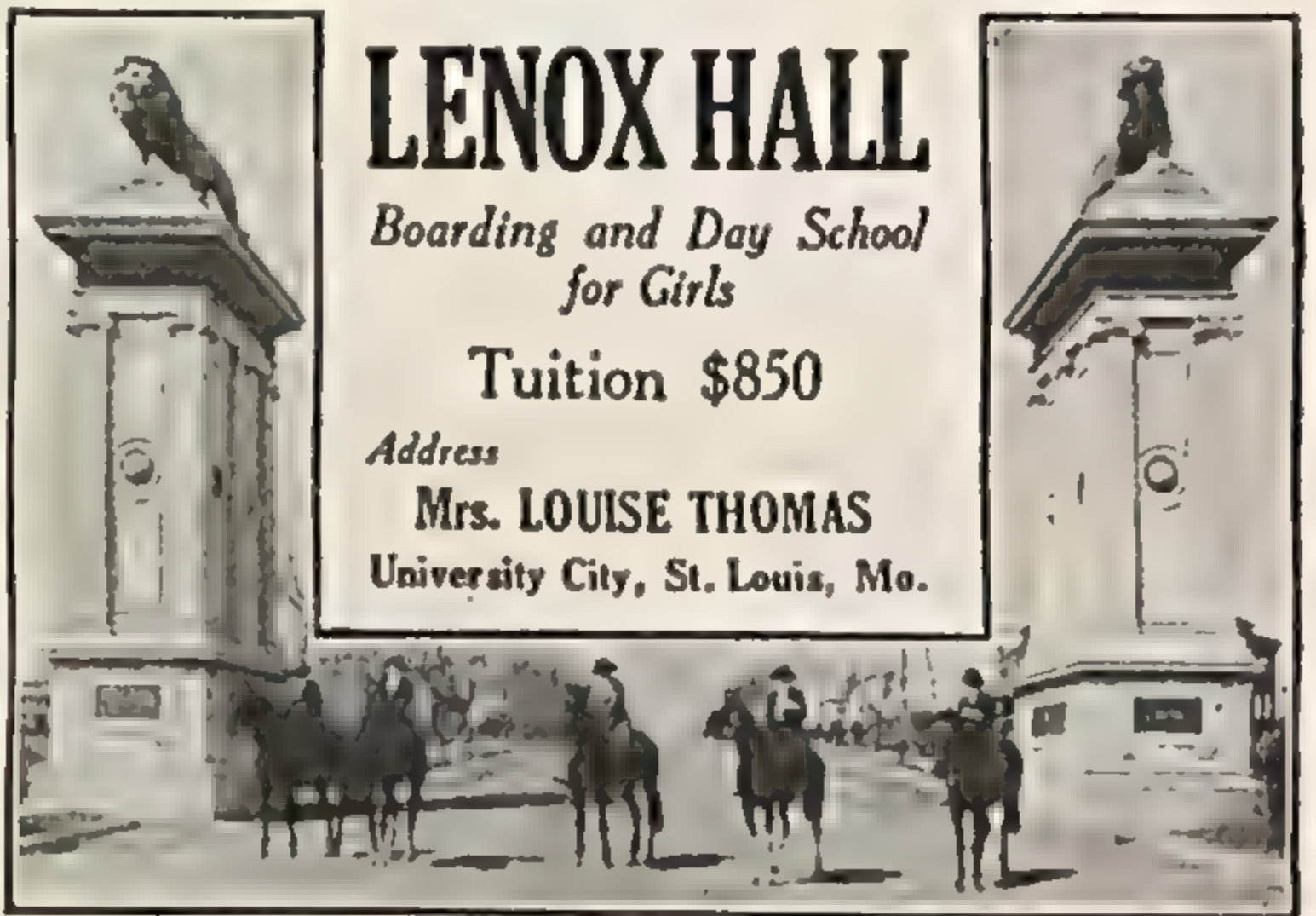
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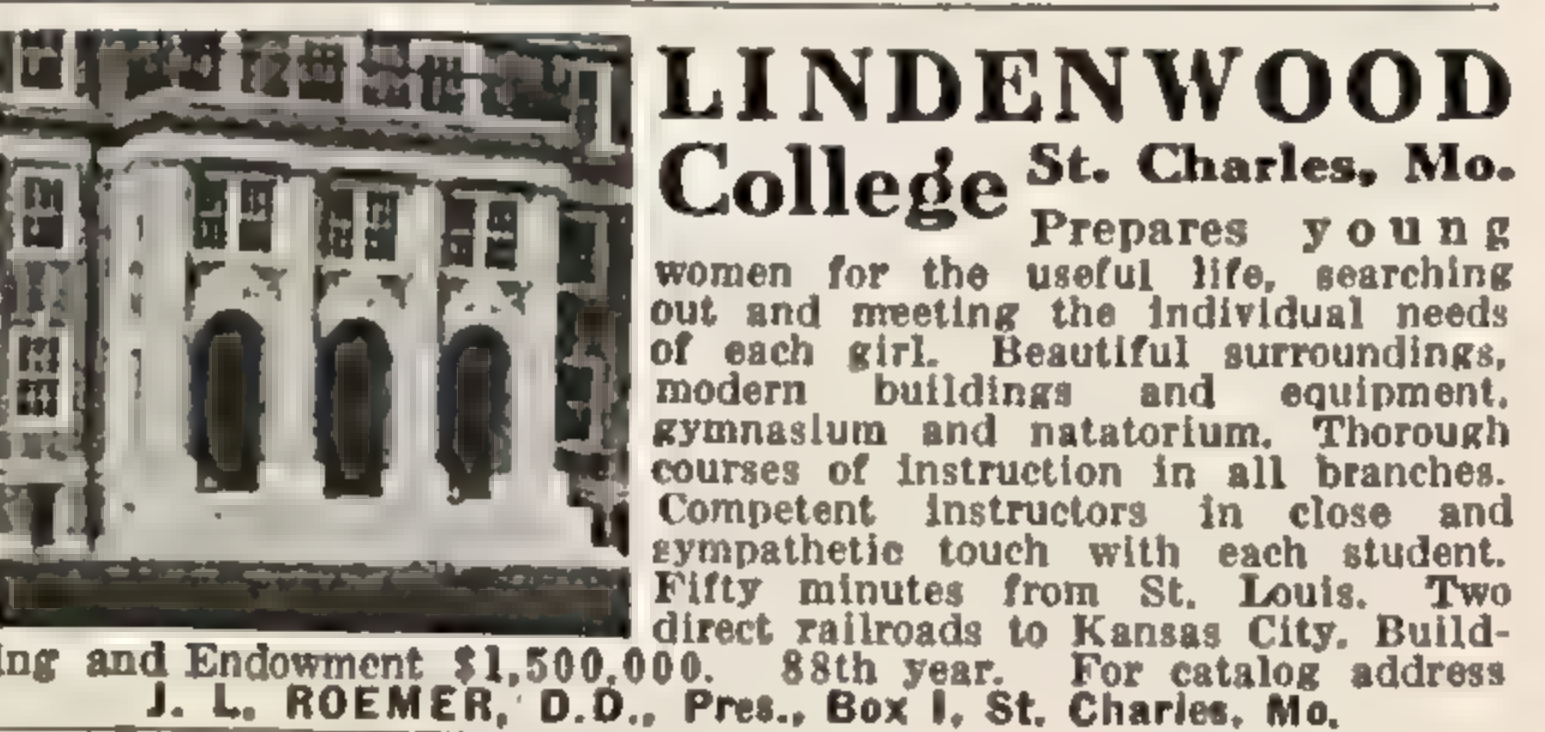
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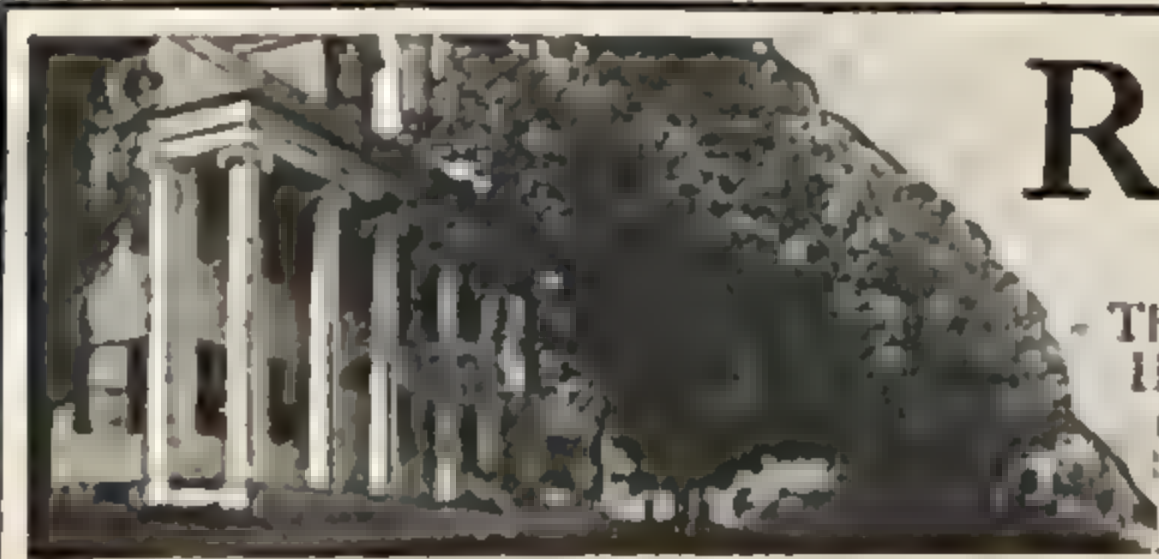
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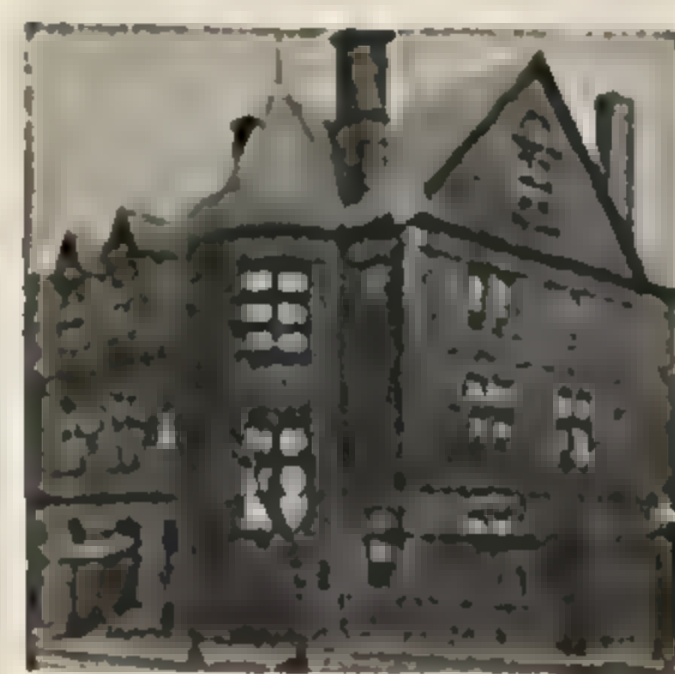
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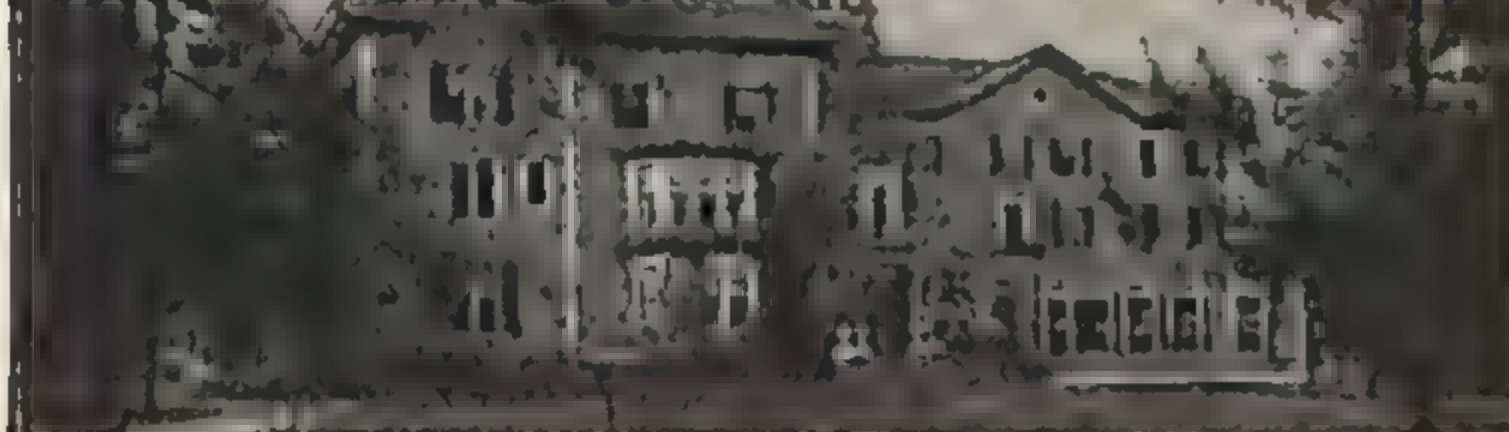
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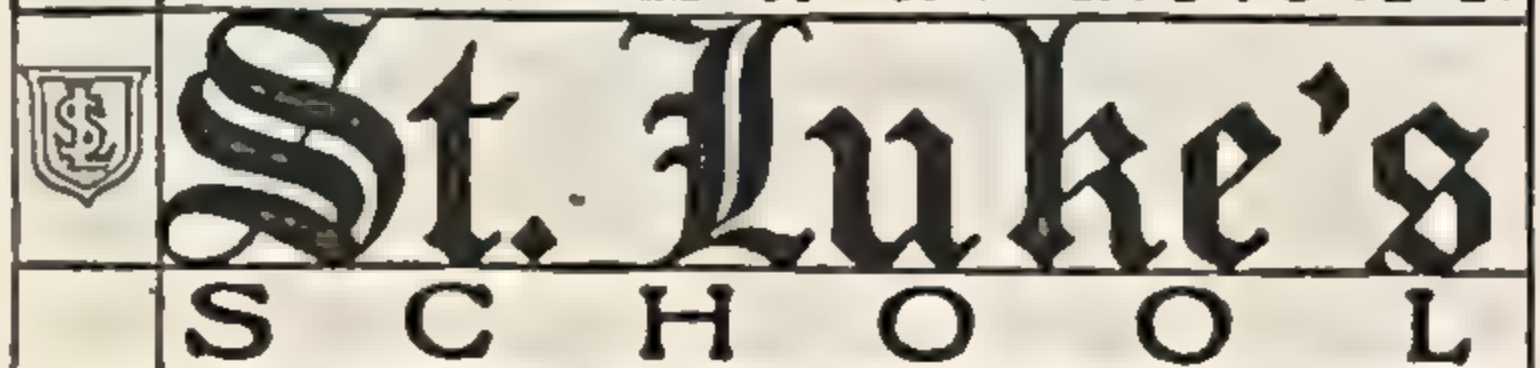
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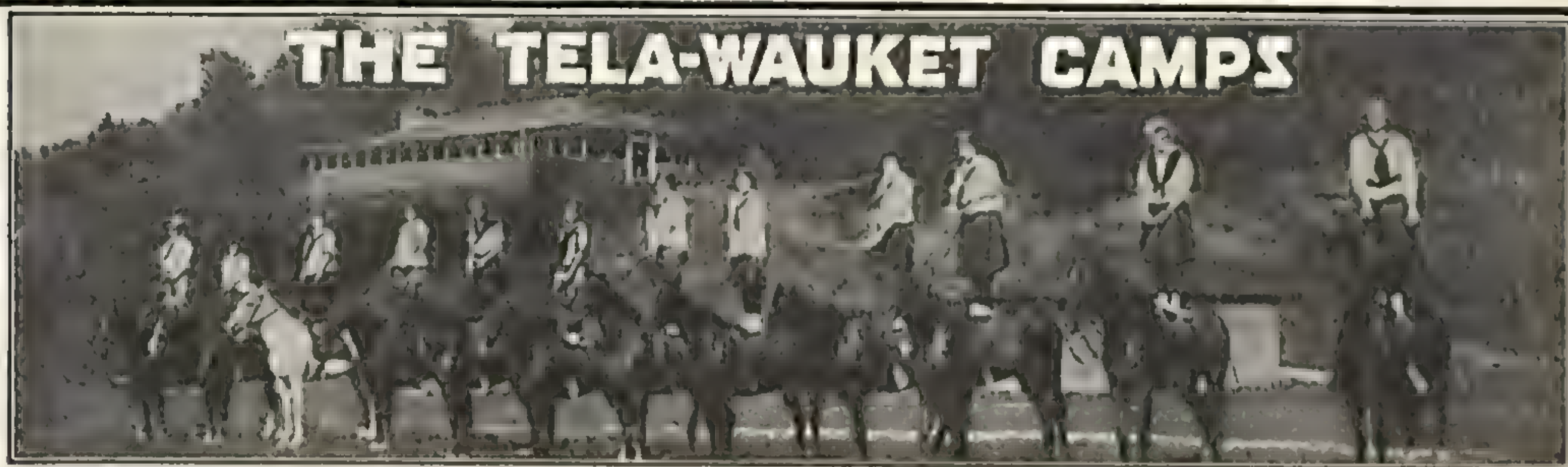
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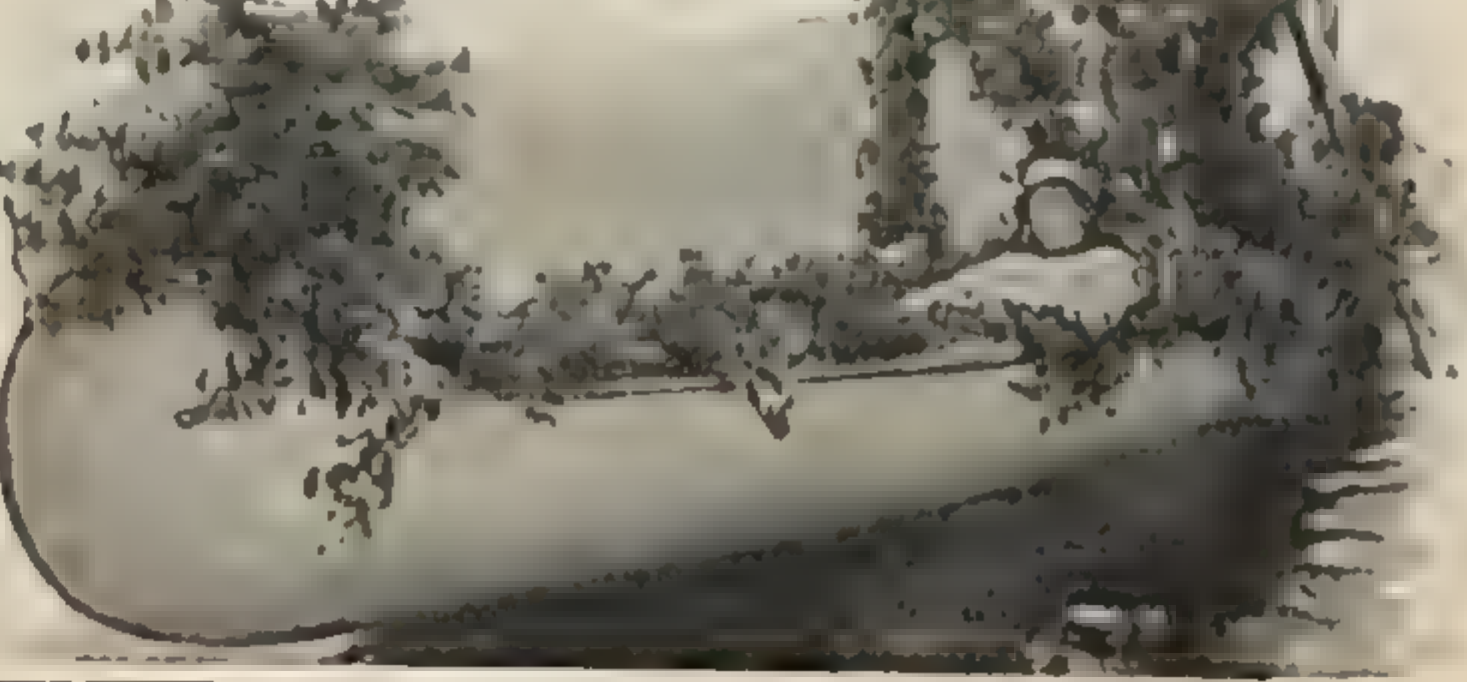
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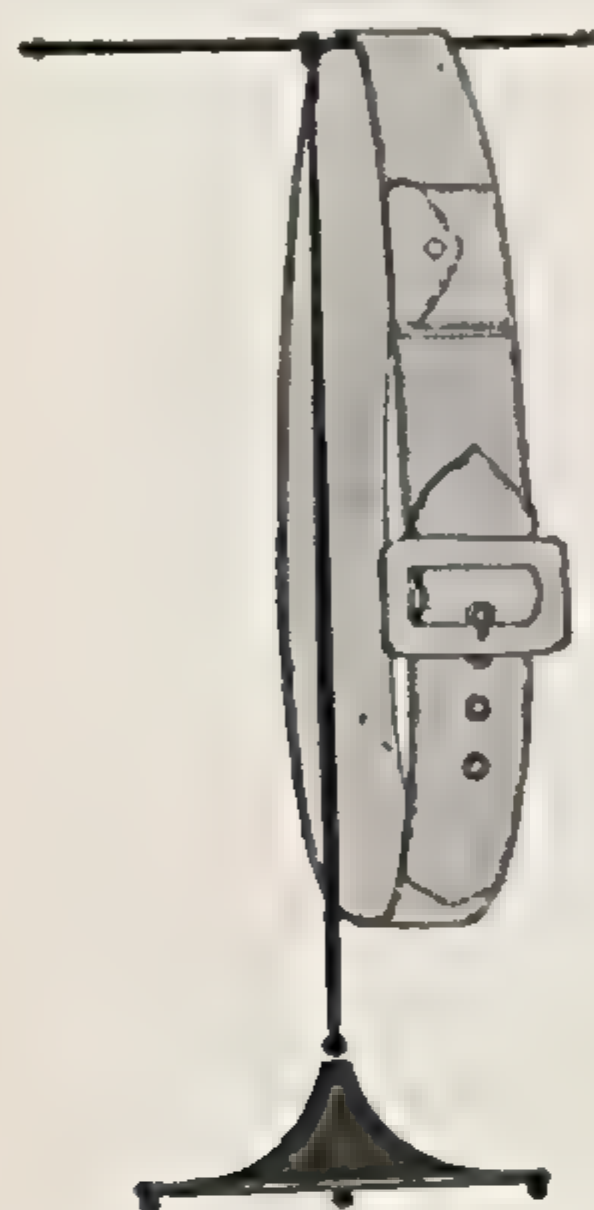
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You can talk all around the subject of woman's clothes—but only the belt will follow you. This one is the finishing touch to a sport skirt. It may be had in twenty different colors in either suede or patent leather. Price \$2. See purchasing instructions on this page.

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Fruit, candy, fruit baskets, jelly baskets & assorted boxes delivered anywhere. Prices \$5, \$10, \$15.  
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**YOU ARE OR INTEND** refurbishing your home. Mme. Naftal will purchase whatever furniture, rugs, draperies, etc., etc., you wish to dispose of. Write or phone, 69 W. 45 St., N.Y. Tel. Bryant 670.

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The most comprehensive wholesale exhibition in New York. 43 to 51 West 36th Street.

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**FUR REMODELING AND REPAIRING**. Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N. Y. (two blocks west of Wanamaker's). Tel. 137 Stuyvesant.

**FUR REMODELING**. Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 West 37th Street, New York. Greeley 2210.

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**MME. FURMAN, TELEPHONE BRYANT 1376**. 103 West 47th Street, New York City. Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

**WE PAY CASH** for Evening and Street Gowns, Dancing Frocks, Furs, Wraps, Diamonds, Jewelry and Silverware. Consult us before you sell. Write, Phone, Send, Mme. Furman, 103 W. 47 St., N. Y.

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**MY RE-BUILDING OF GOWNS IS THE TALK** of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th Street, New York. Tel. 5265 Greeley.

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## PURCHASING INSTRUCTIONS

**THE** names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

**VOGUE SHOPPING SERVICE**  
19 West Forty-Fourth Street New York City

**WE WELCOME INQUIRIES** for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

**ADVICE ABOUT REMODELING DRESSES** given by me is not simply for the purpose of getting another "job." I am building a business of repeaters and looking to the future.

**THAT IS WHY** my advice can be depended on and why, season after season, I work for the same customers. However, I'm always looking for new patrons, too. Mme. Renee, 71 W. 46th St., N. Y.

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**DAYS OF ECONOMY** necessitate a saving in money and materials. Have your garments remodeled. Latest designs. High class work at moderate prices. Tel. Col. 6421. Mary Flynn, 105 W. 68th St., N.Y.

**BE PREPARED**—let me make your gowns to order for all occasions. Ex. workmanship. Price reasonable. passé gowns remodeled into chic creations. Peterson, 61 W. 46th St., N. Y. C. Bryant 8852.

## Gowns and Waists

Made-to-Order

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**THE MISSIS CURRAN** will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N.Y. Mad. Sq. 8188.

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Distinctive remodeling. Mme. Zara, 625 Lexington Avenue, New York.

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**ODETTE et MARGUERITE** formerly with LaFayette, one of the leading dressmaking establishments of Paris, have just arrived and are ready to submit

The Latest Spring Models

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**ARTISTIC DRESSES** for day and evening wear. Attractive prices. Remodeling. Ladies own materials made up. Clerly, 350 Madison Avenue, New York City. Mur. Hill 6819.

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**LITTLE OLD FRIENDS**, Being Ten Baby Loves, Cleverly Drawn and Gaily Painted, Guest cards for the Children's Party. \$5 the set. Rachel Weston, Fryeburg, Maine.

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**ROBERT**, Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a marvel. My own Original Method. Write for booklet. Robert, 500-5th Ave., Suite 506, Cor. 42 St., N. Y.

**CALL AT SCHAEFFER'S** if you want expert personal attention for a permanent wave. Positively no friz or kink. J. Schaeffer, 542 Fifth Avenue. Phone: Murray Hill 5772.

**E. FREDERICKS, PERMANENT WAVE SPECIALIST**. Originator of the famous Fredericks Method, results incomparable. Call or write for information. 665 Fifth Avenue, New York. (At 53rd St.)

**MISS COMER**, 462 Boylston Street, Boston Magnolia, Mass. Permanent Hair Wave, Hair Goods & Hair Dressing. Beauty Culture. Beauty Box that is unique.

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**LEON**, Permanent Hair Wave Specialist. Ten years' practical experience; work guaranteed. Full Head \$15; Front \$10; Single Curls \$1. Artistic Transformations. Ill. Booklet. 59 E. 59th St.

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Write for **HOME TREATMENT** and Scientific advice on care of the hair. Price \$3. Waldeyer & Betts, Swedish Scalp Specialists, 315 Fifth Avenue, New York.

**LOSS OF HAIR** from waving, dye, etc. Consult Mme. Fendick, 17 West 45th Street, New York. Exponent Huntingford Hot Oil Scalp treatment. Consultations Free. Bryant 920.

**SCIENTIFIC CARE** of hair, Permanent Waving, Shampoos & Special treatments for hair prematurely gray. Remedies made specially for you. Hair Goods. Charles Frey, 507 5th Ave., N. Y.

**SCIENTIFIC** care of the Hair and Scalp by Marianne F. Iby. Resident work only. Please make appointments before 9:30 A. M. Phone 4139 Plaza. 306 East 57th Street.

## Hotels in New York

**HOTEL MARTHA WASHINGTON**, 29 East 29th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

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New Imported Fabrics

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**"THE HOUSE OF THREE GABLES," 3 E. 52d St.** Country House Assemblies. Combination furnishings for apartments. MacBride, New York. Only the unusual.

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**MRS. T. LYNCH'S SON, INC.**, buys Diamonds, Pearls, Old Gold & Silverware, only one price offered, our references. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1686.

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**HIGHEST CASH PRICES** paid for diamonds, pearls and colored stones. Estates bought and appraised. Confidential. G. W. Kennedy, 1 West 34th Street. Room 405. Telephone 4304 Greeley.

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Continued

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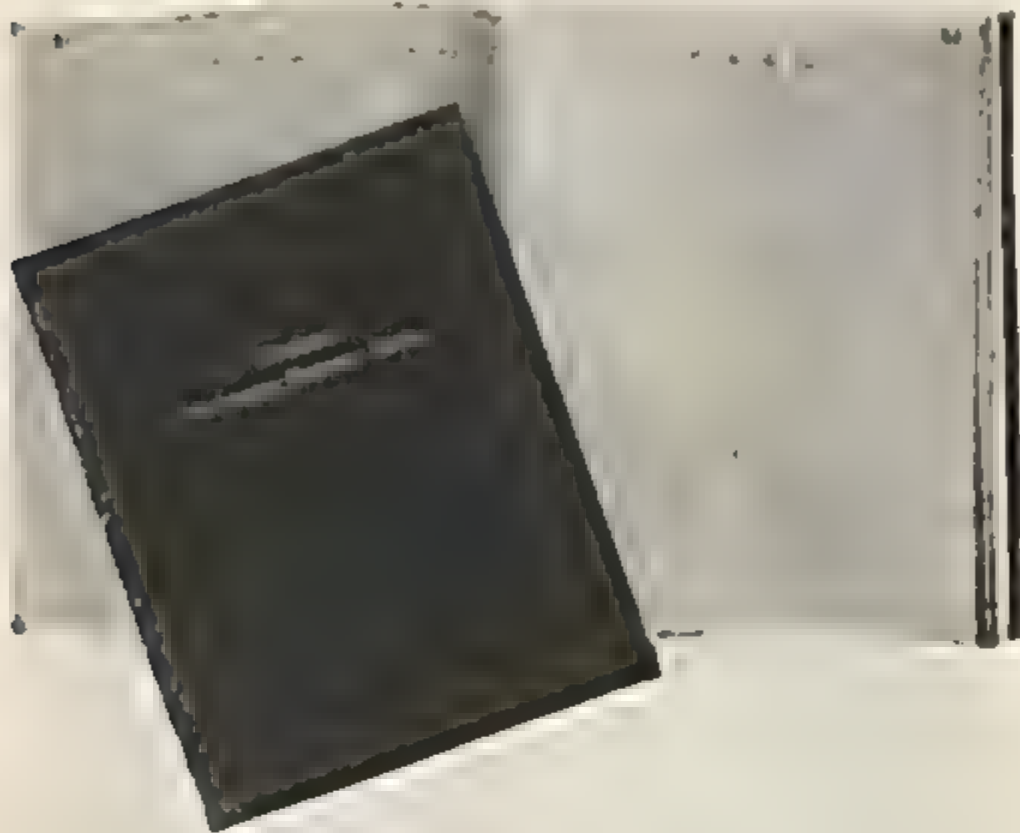
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**TAILORED GOWNS REMODELED** to prevailing style. 20 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

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Ladies' Tailor—Furrier, 17 East 48th Street. Chic models for Street and Sport Wear. Furs stored and remodelled at moderate rates.



"Take care of the pennies, and the dollars—." But you remember the rest of the wise old saying. This expense book was designed by an expert to enable you to find out where the pennies and dollars go. It is easy to keep up-to-date, accurate, and attractively bound in limp green leather. Price \$2. See purchasing instructions on page 29.

### Ladies' Tailors—Cont.

**LADIES' TAILOR—H. Burg**. Ladies' Tailor and Furrier, formerly at 500 5th Ave., has opened a new salon at 22 W. 47th St., now taking orders for tailored suits, dresses, coats—at \$65 and up.

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Exclusive and Distinctive Hats.  
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Opposite Ritz-Carlton

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Authoritative Styles for every occasion. Moderately Priced.

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**MRS. MARION PRINCE WEIGLE**, experienced New York shopper. Let me show you where you can buy the best with least expense. Will shop with you or for you. No charge. 64 W. 97 St., N. Y. Riv. 3249.

**PERSONAL ATTENTION** to shopping commissions of every description, accompanying patrons when desired. No charge. References. Mrs. A. B. Marine, 7 East 42nd St., N. Y. C.

## Shopping Commissions—Cont.

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**ARTISTIC & PRACTICAL SMOCKS** for patriotic women doing land service work. Also attractive children's smocks. Price \$7.50 & up. Send for cata. The Smockery, 7 Chester Place, Englewood, N. J.

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**THE THREE BEST SONGS** from the most popular Musical Comedies now playing on Broadway sent you on approval for \$1 each month. Send for booklet. Broadway Music Service, 1482 B'way, N. Y. C.

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Luxurious Glissors and Tea Gowns, Knitting Bags, Sport Hats, Pillows, etc. Phoebe Arleigh, 51 East 59th St., N. Y.

**WOOL EMBROIDERY** (hand work) ready to apply on any material, for home dressmakers. Original models for the new "Overblouses" showing hand embroidery in wool with hand tied wool fringe.

Six designs, with complete instructions and worked sample of embroidery and fringe with made up muslin blouse model—\$2.50. Ye Little Shoppe, Oak Park, Ill.

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**SPORTS SUITS for Women**. Unequalled Values. Imported Tweeds, Wool Jerseys, \$25 & Up, also Mannish Sports Coats, Finest quality. Ready-to-wear dept. Sports Shop, 500 5 Av. (6 fl.) 42 St. N. Y.

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This Is The

# BRIDE'S NUMBER OF VOGUE

VOGUE remembers an Indian song to the effect that "The young green corn is springing and the temple bells are ringing, and the marriage month is drawing very near"; and this, putting aside the immaterial facts about green corn and temple bells, is the point which it wishes to emphasize in this number. Whatsoever things are tulle, whatsoever things are lace and satin, whatsoever things are lovely and of Paris report, Vogue exhorts you to think on these things. Those who have brides must prepare to dress them now, and with this in mind the Bride's Number appears with a train of wedding-gowns, and veils, and bridesmaids' dresses, and flowers, and lingerie, and jewels. In fact, everything has been thought of except the groom; he is one of the details that is left to the bride's discretion.

## THE BRIDE'S YEAR-BOOK

In the "Bride's Year-Book," which includes all the space between pages 37 and 44, all the statistics available on the subject of weddings have been collected; and like the good old "Larousse pour tous"—that enchanted dictionary of our school-days—the illustrations are so fascinating that it's very difficult for

any one to stop looking for them long enough to read the information which has been so carefully compiled. As for the bridesmaids—those charming creatures who are seen but not heard from—they have been given a special page of their own, and the matter of paging a boy to get the ring to the altar is set forth so explicitly that it loses all difficulties. Of course, like every drama, a wedding depends upon its mise en scène, and on page 65 are photographs of wedding decorations and arrangements of flowers, which will prove an inspiration for the solving of this rather perplexing question.

## A WAR INCOME TROUSSEAU

As almost every one nowadays is marrying, as well as dressing, on a war income, the war bride will probably turn first to pages 58 and 59, where the problem is discussed in all its delightful details. If she is marrying in haste, without an opportunity to shop at leisure, she will certainly want to know what Vogue has "Seen in the Shops," with an eye to just such emergencies, and has reported on pages 79 and 80.

One of the chief delights of a housewife-to-be is the buying of linens, but linens, nowadays, do not wander far from their European

looms. One can go on the good old cake-and-bread French revolution principle, however, and buy lace, if there is no linen. Incidentally, by so doing, one helps the cause of the Belgian lacemakers, with great benefit to oneself, as the photographs on page 76 show. War charities claim every one's attention—even a bride's—and some of the New York charities in which women have sown the wind of unremitting work and energy, and are now reaping the whirlwind of splendid results, are described on pages 61 and 62, and page 63.

Vogue, which is in its element on such occasions, has worked hard for the bride and has left nothing undone to make the wedding a success. All it asks in return is the inestimable privilege of arranging the bride's veil—it will then be content to sit in an inconspicuous corner of the church and beam with delight all during the ceremony. On page 56 you can see why this seems a reasonable request and one which you will find it very difficult to deny.

There is one veil of greater interest than the bride's; it is worn by the Red Cross nurse in her work for the "well-being of the wounded"; the Army salutes it, and the world pays it homage. Vogue is proud to be published this month under the cover of that veil.

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WHOLE NO. 1094

Cover Design by Porter Woodruff

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# C O N T E N T S

for

## M A Y 1, 1918



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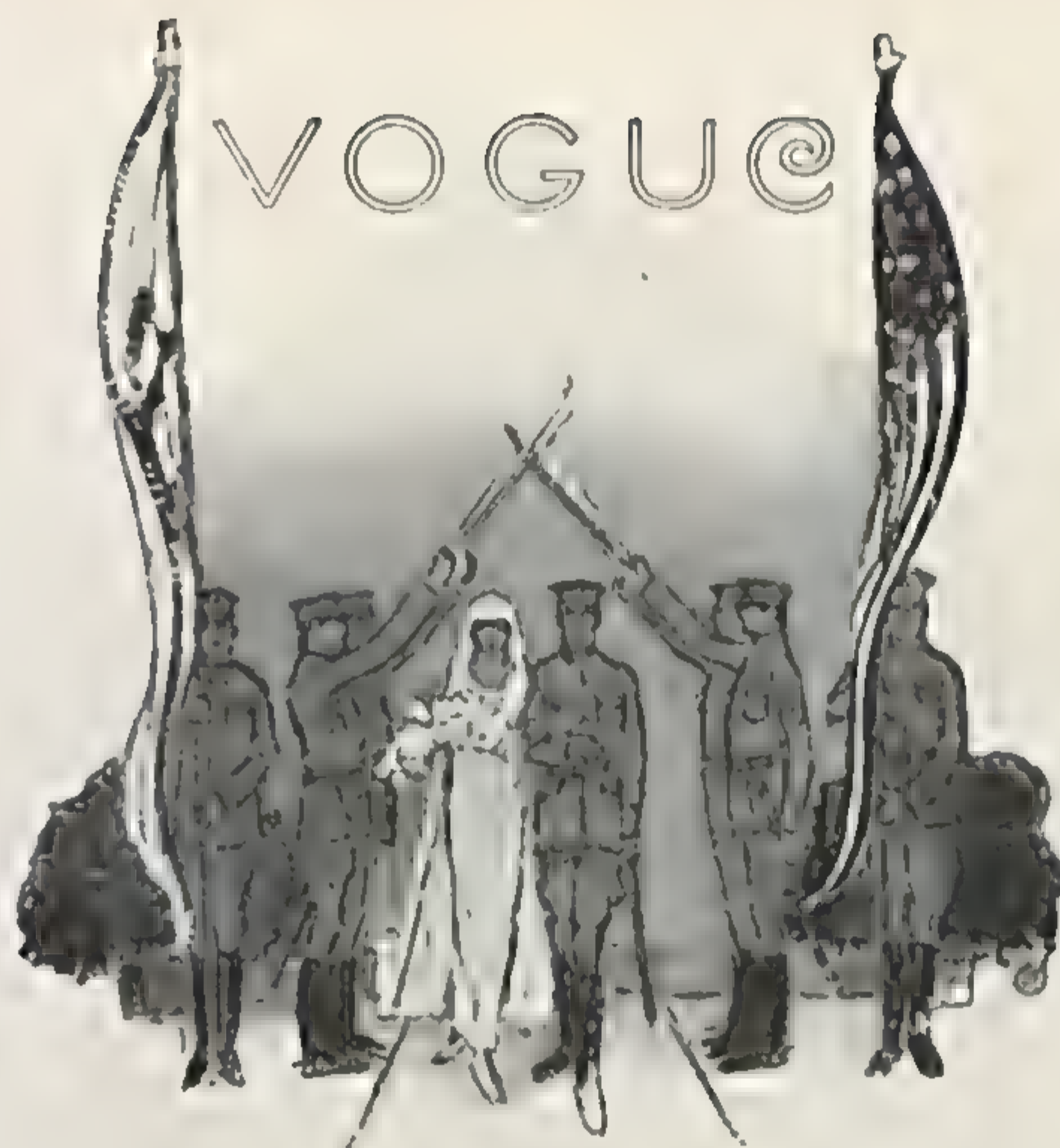


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### MISS ANNE MORGAN

*Miss Anne Morgan has recently returned from France, where, with Mrs. Anne Dike, she has been in charge of the reconstruction work at Blérancourt, under the American Fund for French Wounded. Since Miss Morgan's return a new committee has been formed under the name of the American Committee for Devastated France, with Miss Morgan at its head. This committee will confine its work to the rehabilitation of devastated villages and homesteads—a work which has brought immeasurable comfort and relief to the suffering French people. The article on page 61 tells of Miss Morgan's work in France and of her plans for its continuation*





*A war wedding has even more opportunities of looking picturesque than other weddings; the custom of having the bridal party pass beneath crossed swords is one of its privileges*

## NEW YORK MARRIES UNDER THE SWORD

WAR has indeed added greatly to the picturesqueness of life. It has made of our streets a stirring panorama in which the accustomed throng of a great city forms but the unconsidered background for the gallant figures of men in the uniforms of many nations. It has made of our restaurants the appropriate setting for the first act of a brilliant drama, with here perhaps a young aviator, thrice decorated by his native Italy, stretching his slender length luxuriously as he puffs at a cigarette; there a veteran of the Marne smiling at a pretty girl in blue; and a little further on, gathered about a small table in what may be an important conference but what probably is a reunion of old friends, a chaplain of the navy, an ex-member of the cabinet, and a distinguished Englishman.

War has done all sorts of things to our private lives. It has swept away many old conventions and introduced many new ones. It is even said to be renewing the old time spirit of chivalry, but this is a mooted question and one to be dealt with gingerly—so few of us know whether we should care to have it revived. War has reduced social life to its lowest ebb. Almost the only types of diversion which remain are musical events (given mostly for charity) and weddings. Looking back over the season it seems to have been just one wedding after another, held at this church or that, ranging all the way from the Cathedral of Saint John the Divine, perched on the rocky eminence of University Heights, to old Trinity, down in the dusky cañons of lower Broadway.

### NEW TIMES—NEW MANNERS

For a wedding, and only for a wedding, can woman be counted upon to slip out of her canteen apron, the khaki of her motor ambulance corps uniform, or the white of her Red Cross costume, and into her smart street clothes. To the weddings of the season have trooped debutantes—or what would have been debutantes had there been no war—and dowagers, older men from governmental conferences, and young men on a few hours' leave from the nearby camps.

And such weddings as they have been—like to no weddings that America has looked upon before, at once more formal and less formal than the weddings

Brief Engagements, Scant Honeymoons,  
Military Weddings, Grooms Whose Uniformed Charms Rival the Bride

of the past, emphasizing the picturesque quality of the day in almost every instance. In many cases—just as many as not—the bride has dispensed with the formality of white satin and lace, but compensation for the lack of picturesqueness in her attire is always to be found in the uniform of the groom and those of the ushers as well. Grooms, by the way, are becoming

more and more conspicuous at weddings. Fair, indeed, must be the bride and bridesmaids who can cope with the charms of, say, a khaki-clad first lieutenant, a trim blue-uniformed ensign and a bronzed young member of the Aviation Corps.

Not a few of these weddings have followed an engagement but forty-eight hours old; and for this event, which some women consider the most important in their lives, the bride must wear a costume such as she can purchase on so short notice, or such as her dressmaker can get together for her. She summons her guests by telephone, and, presto, the deed is done. The most hurried of the war-brides of the season have, as a rule, worn dark frocks of satin or of silk; dull blue is a favourite tone, and with this a large hat of some sort, into which there is not infrequently introduced a vivid note of colour. One eighteen-year-old debutante, who had hastily decided to become a bride, wore a dark blue frock, a scarlet hat, and—incongruity of incongruities—carried a large bouquet of lilies-of-the-valley tied with white tulle. This peculiar combination was only to be explained by the fact that the distracted groom had gone to his florist and ordered "a bouquet for a bride," whereupon the florist quite obviously did his bravest for the occasion.

### ANOTHER WEDDING AT SAINT THOMAS'S

Sometimes, when the wedding is less hurried, even though the white gown is dispensed with, there is a distinct note of formality to be observed. This was true of the wedding of Miss Marguerite Shonts to Captain Rutherford Bingham, U. S. R., held at Saint Thomas's, which church, by the way, continues to usurp the lion's share of smart weddings. Captain Bingham had just been appointed Secretary of the American Embassy to Denmark. The bride's sister, the Duchesse de Chaulnes, acted as matron of honour, and the little Duc de Chaulnes, as page. There was a distinct suggestion of formality about the wedding-party as it came up the aisle headed by the page bearing with great care the wedding-ring in a small bouquet of orange-blossoms. He was followed by the matron of honour and then by the bride, on the arm of her father. The matron of honour wore a slim closely draped gown of black velvet having a long pointed train, a



*The war may have introduced flags and swords into the marriage service, but it has not been able to banish rice and rose leaves, and old slippers for luck*





*One of the charming prerogatives of the war bride permits her to cut her wedding-cake with her husband's sword*

close hat of black velvet topped by many white curling ostrich feathers, a magnificent string of pearls, and cross-fox furs. Two crimson roses were caught to the front of her bodice. The bride's gown was a very simple one of tête de nègre velvet with exquisite cream coloured lace about the neck, which was cut low at the front. She wore a brown velvet hat and carried a small round bouquet of orange-blossoms with a frill and ends of yellowing old lace.

At weddings it is noticeable that the mother of the bride belongs to a well-recognized type, which is but another way of saying that the American woman in the intermediate years of life is possessed of certain generic characteristics. Many people consider her the most interesting type which our cosmopolitan civilization has produced. Certainly she has a distinction that younger women lack, and as a rule she dresses exceedingly well. A wedding is one of the few occasions upon which one sees a number of younger and older women assembled together, and one is much impressed with the smarter better-groomed appearance of the woman who is past her first youth. Her hat, which is usually small, is molded on the exact lines which are most becoming to her, and it is poised at exactly the most effective angle. Her veil is perfectly adjusted, her jewels—and the American woman who is no longer young wears very elaborate jewels in the daytime—are just such as will emphasize her best points and conceal her shortcomings. She is an artist when it comes to choosing between a single or a double string of pearls, a wide or narrow dog-collar, a band of brown tulle or of black velvet. The woman in her middle years never wears long earrings if close earrings are more becoming, and her furs are never brown when grey goes best with the tone of her skin. She knows just what lines to adopt in her gowns and whether or not she is the type which may wear buckles on her shoes. Of course, the older woman has the advantage of having had more years in which to have studied herself, but it is unquestionably true of the American woman that she has made the most of this timely advantage.

#### FLAGS, FLOWERS, AND SWORDS

At the war weddings there are flags. Sometimes there are flowers, too, but always there are flags—hung from the galleries, above the altar, or set in standards beside the chancel rail, the colours contrasting vividly with the neutral tones of the stone walls and pillars. There is even at times patri-



*Just why Saint Thomas the Doubter should be beloved of brides, is one of those tantalizing mysteries, but his New York shrine still draws many of the smartest wedding-parties*



*At the wedding of Miss Marguerite Shonts to Captain Bingham, the bride's sister, the Duchesse de Chaulnes, acted as matron of honour and the small Duc de Chaulnes as page. The bride wore a simple gown of tête de nègre velvet with exquisite cream coloured lace about the neck*



*At the New York wedding of to-day, the mother of the bride is frequently one of the smartest figures present*

otic music. In the case of the wedding of a young ensign to a girl who had never been a débutante, but only just a bride, it was the Star Spangled Banner that brought the wedding-guests to their feet instead of the wedding-march which it preceded. At at least one New York wedding this season, the custom of having the wedding-party pass beneath crossed swords was featured. The groom, when he came from the chancel, was preceded by two standard-bearers, one carrying the United States flag and the other the flag of his regiment. These stood at the left during the ceremony and, just before the bride and groom left the altar, marched to the main aisle, where they stood, one on each side. Then the ushers, who were military men, lined up behind them, and, clapping on their caps, they drew out their swords and held them overhead while the bridal couple passed through.

#### THE ARMY OR THE NAVY—WHICH?

One of the most picturesque weddings of the autumn was that of Miss Loraine Allen to Lieutenant Allan MacDougall at Morristown, where the bride's parents had recently built a new country home. The wedding was held in an English Gothic church hung with white birch boughs and flags, and was quite a formal affair with a full quota of bridesmaids and ushers. For the reception, the guests motored to the bride's home, "Glynallyn," a most interesting structure built on Tudor lines. The great hall, like the church, was hung with white birch boughs and smilax, with here and there the mauve pink and blue of hydrangeas to give a note of colour. The wedding-supper for the bridal party was served in a small morning-room opening off the great hall, where the bride cut the cake with her husband's sword. Afterwards there was dancing, and the bride and groom departed amid a shower of rice and rose-leaves. The setting for this wedding is shown at the bottom of page 65.

Another picturesque ceremony, this time in Washington, marked the wedding of Miss Margaret Fahnestock, daughter of Mrs. Gibson Fahnestock, to Sylvanus L. Stokes, Jr., U. S. N. R., at the Bethlehem Chapel of the Cathedral of Saint Peter and Saint Paul. Lacking the flashing swords of an army wedding, this naval affair requisitioned a number of twelve-year-olds, dressed as sailors, who held long wands tipped with Easter lilies, under which the bridal party walked when leaving the church after the ceremony.



## THE BRIDE'S YEAR-BOOK



Baron de Meyer

*A bride often wears the wedding-gown of her mother or grandmother, and adds its quaint charm to her own. What could be more lovely than this old French gown which makes a Manet portrait live before our eyes? The underdress and the coat are of deep old-ivory satin, and the latter is edged all around by a pleating of satin. In the back there is a very big bow of ribbon, which goes to help the charming contrast between the full sweeping skirt and the close bodice with its tight sleeves. The trimming used is very characteristic of the period, for in 1870 furbelows and ribbons were the outward and visible signs of an inward feminine grace. The veil of Brussels point-lace, from the Belgian Lace Commission, is worn over a high Spanish comb, and a narrow wreath of orange-blossoms holds it close against the head; floral decorations by Kottmüller*



*A Group of  
Pastels for a  
Bridal Cortège*



*A flesh coloured satin frock from Mollie O'Hara is veiled with cream lace and café au lait chiffon; in the back, panels of coffee coloured ribbon are turned in to form deep loops. The skirt is trimmed with bands and loops of the ribbon and a wide café au lait silk fringe. A pink silk rose is used at one side, and the pale pink Milan straw hat, trimmed with strands of pink wheat, has a brim of pleated tulle; hat from Joseph*



*(Right) Rose Descat designed this set for a bridesmaid; the hat is made of curling rose petals of flesh coloured organdie, lined with rose organdie, and the parasol is of larger rose petals. The hat is banded under the chin with a strap of the two shades of organdie; from Joseph*

*A bridesmaid's gown of apple green chiffon and silver lace has a belt of silver ribbon trimmed with a garland of silk flowers in tinsel cloth and pastel shades of silk. The hat of pale pink straw with pink rosebuds around the crown is wreathed in white net edged with black lace. Narrow black picoted ribbon outlines the parasol of white net and lace; costume from Joseph*





*It's almost enough to make a man backslide into slackerdom to think of leaving a bride of such distractions. Her Carrickmacross veil is caught under a sophisticated bow-knot of diamonds set in platinum, surrounded with orange-blossoms. From this point the veil falls over one shoulder. It's a totally one-sided affair—and it's not on the side of the groom*

JEWELS FOR THE BRIDE FROM  
CARTIER. LACES FROM MRS.  
RAYMOND BELL AND THE BEL-  
GIAN LACE COMMISSION

*In accordance with the custom of her grandmother, white satin slippers carry the bride on her adventurous voyage down the aisle into matrimony. But to-day's slippers show a rosette of white chiffon with a centre of orange-blossoms to peep below her satin skirt. The prayer-book that lies so confidently beside them on the old English Honiton veil is of white ivory with gold-tipped leaves and an engraved white cross on the cover; from Gorham. Slippers from Cammeyer*



Baron de Meyer

*The Bride of To-Day  
With the Veil of  
Long Ago and the  
Eyes of To-Morrow*



*Veils As Varied*

*As One's Proposals,*

*As Diaphanous As*

*One's First Love*

*Here Are Three*

*Ways to Face the*

*Day, the Hour,*

*And the Groom*



(Below) The foundation of this Sicilianesque arrangement is a handkerchief of fine linen and appliqué lace, and the jewels that weight the ends are exquisite flexible diamond pendants designed by Cartier in the form of pine-cones. Every movement of the head brings a thousand glints of light from the swinging tassels

(Below) This charmingly demure effect is made by dropping the veil (really a small square shawl of very old Broochbel lace) softly over the bride's head, gathering the fulness in becoming folds close against the ears, and then covering them with flat blossoms of white velvet as the final touch to a picture of sheer loveliness



GOWN FROM KURZMAN

(Above) A cloud of tulle held to the head with a diamond band; a veil of Limerick lace patterned like a faint shadow, caught at the back with orange-blossoms; a gown of white satin, perfectly straight, with a bodice made of a wide band of satin ribbon finished with a straight piece of embroidery; an overdress of fine white net embroidered in crystal and pearl beads and silver thread; sleeves that are long and loose and formed from shoulder draperies of the net run into tight bands of the embroidery—it has attained that supreme achievement, dignified simplicity, because it is signed by a master's hand—Callot's







Baron de Meyer

*The Bride Who Wears This Stately Wedding-Gown from Zahrah Seems to Step  
Straight from the Middle Ages to the Altar*

*As gleamingly white and as glitteringly silver as a path of moonlight is this wedding-gown, and like moonlight, too, it clothes the woman in romance. Its silver tissue glistens under soft white net the long straight length of the gown, and, on the bodice, pearls and white rhinestones twinkle like so many tiny stars. The white net veil, which envelops the bride and falls over the deep square panel train of silver cloth, has an unusual edging of silver net and, about the face, occasional tassels of shining pearls and crystal beads; posed at the Hotel Vanderbilt*



*This Gown for the War*

*Bride Has the War-time*

*Virtues of Being Ready*

*Made and Inexpensive*

MODEL FROM WANAMAKER



Baron de Meyer

*A full-length view of this charming gown appears below. The hat (for the bride who does not desire the formality of the veil) begins by being a large shape of white lace braid, but dissolves into a cloud of tulle that envelopes the hat, falls over the brim, and hangs in long streamers over one shoulder*

*Just to prove to itself that neither limited time nor a limited purse need cheat the war bride of her traditional white satin and orange-blossoms, Vogue has found this altogether satisfactory solution of her problem. The gown is of soft satin. The surplice lines of the bodice cross in front and tie in a bow at the back with long ends that form the train. The skirt has a front drapery of white net finished with an appliqué band of thread lace. Swinging tassels of pearl beads weight the points of the bodice and net drapery, and the tulle veil is held by a twisted fillet of satin ribbon and orange-blossoms. This charming little wedding-gown and the tulle-trimmed hat shown above may both be purchased for less than one hundred dollars. The special war-time virtue of this model is that while it is every whit a wedding-gown, it will be a perfectly practical dinner gown for the trousseau*

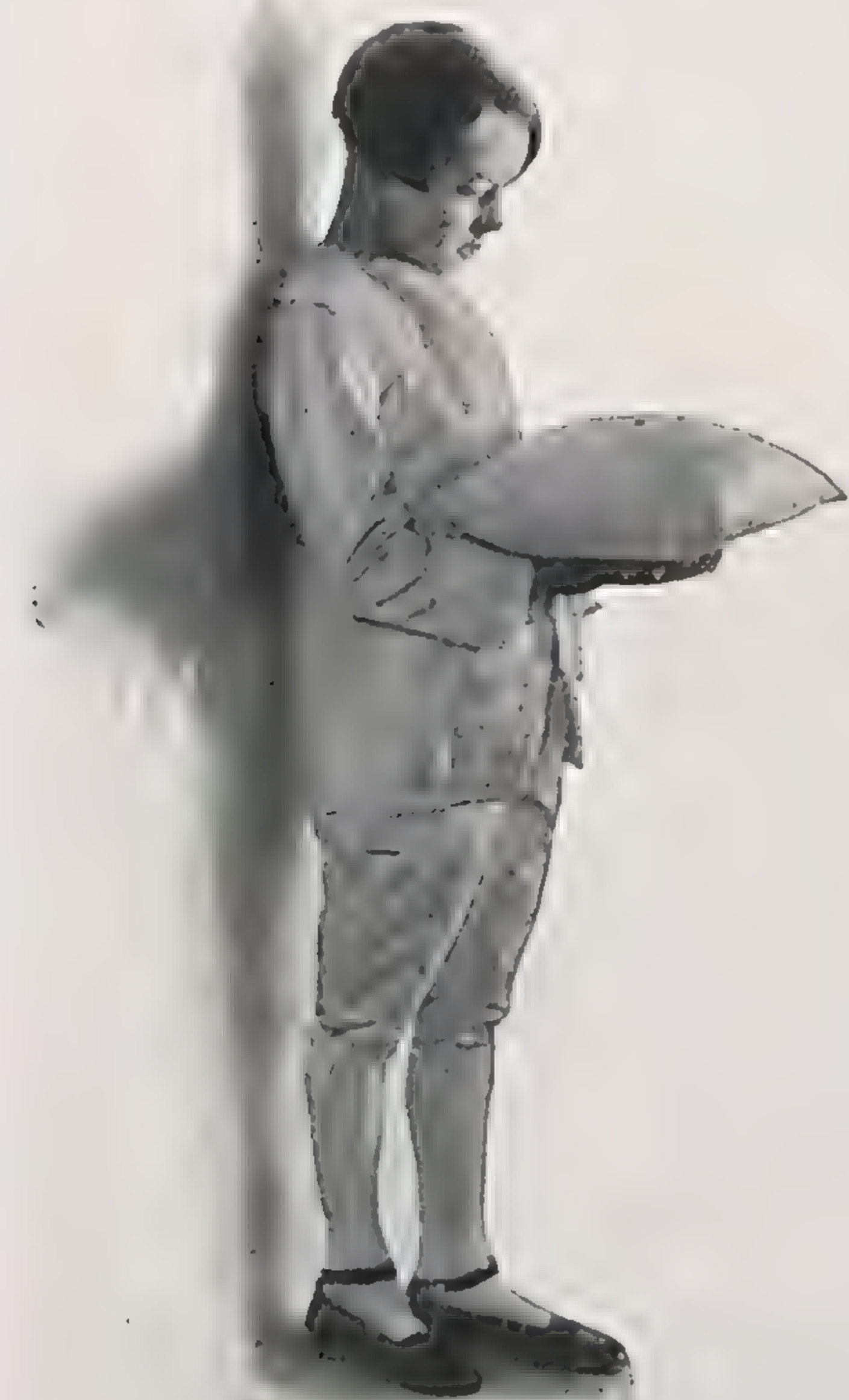






The little flower girl counts the wedding one of the happiest events in a happy child world. It is a time when she may wear a delightful frock of pale orchid organdie and a big white leghorn hat with black velvet streamers. There is a bit of embroidery at the neck, organdie-bound scallops edge the sleeves and skirt, and the orchid moire sash has long ends hanging at one side; from Miss Rice

The page is not the least important part of the wedding, for to him falls the guardianship of the ring on its white satin pillow. His little suit is of white satin, the straight coat edged with fluted bands of the material and collared and cuffed with Irish lace. Satin bows finish the straight tight trousers at the knees; from De Pinna



Baron de Meyer

The bride, looking as though she stepped straight out of a dream, has a gown of white satin with point d'Alençon lace from shoulder to hem. The bodice is a wide girdle with net and lace over the shoulders, and the veil is a cascade of lace and tulle over the sweeping court train. The tulle veil, deeply banded with lace, begins underneath the lace ruffle hanging from the cap of lace, outlined with orange-blossoms; setting from Hampton Shops

A Bride, Gowned by Mollie

O'Hara, and Her Attendants

Make an Enchanting Picture



*A Scrap of  
Priceless Lace,  
A Foam of  
Tulle, Can't Be  
Described But  
May Be Married*

*The Bride Who  
Inherits Even a  
Small Bit of  
Real Lace May  
Give it a Rôle  
In the Wedding*



*Her grandmother's circular collar of Limerick lace appliqué on tulle forms this fascinating Oriental face-veil which is drawn up in a snowy peak and held at the front by a superb bandeau of diamonds from Cartier. At the back the long tulle veil is held by a half circlet of orange-blossom, which meets the jewelled bandeau*

*(Left, below) This bride didn't need to spend a fortune on her veil, since a little real lace is often more effective than a great deal. A long collar of Flandre lace mounted on a tulle face-veil makes a head-dress falling in folds on her shoulders, giving an effect that is almost Egyptian. Tulle is used in long indefinite lengths*

*Veils from the Orient, lace coronets from Belgium, and now the antique fan of a starry-eyed señorita. It is of painted parchment with mother-of-pearl sticks which are elaborately carved and gilded*

*The bride should have pearls, too,—a perfect string, of course,—and white satin slippers with rosettes of tulle and orange-blossoms. The veil is English Honiton lace, heirloom of a ducal house*





# COLLOT, LIKE WHISTLER, USES A BUTTERFLY SIGNATURE



You remember the butterfly that clings in the corner of Whistler's paintings and etchings, and flutters on the margins of the pages of "Ten O'clock"? Just such a floating bit of line and colour is this evening gown of Chinese blue satin, over which a petunia coloured cape of tulle spreads its glowing wings. Two spots of petunia fleck the slender body of this lovely creature, and a long petunia and blue streamer dangles behind her and winds itself gracefully about her feet. A necklace of black jet beads is attached to the front of the dress and is to the costume what the antennæ are to the butterfly—the last exquisite touch; from Thurn





MODELS FROM THURN

Sun on the Avenue, violets on every corner, and, in a halted limousine, a glimpse of this hat of Nattier blue straw mysteriously veiled with a gossamer film of grey lace. It's not only the hat that is veiled—the eyes beneath it, too, look through the soft cobwebby mist that falls over the brim; hat from Alex



Frail tulle is doing the work of sterner stuff, these days, even as frail woman is doing the work of sterner man. In this case, it makes a hat that excels both in size and in charm and, besides, it is the firm foundation for the band of curled ostrich which follows the long long trail round its broad brim

The cloud-wrack of black chiffon with which she faces the chill of a summer evening has an edging of monkey fur on each of its two tiers and a collar of more chiffon, and it wraps around her like a becoming mysterious mantle of night. Above and beneath the black halo of tulle which crowns her costume are two enormous queries from strands of paradise





MODELS FROM THURN

This navy blue satin frock from Callot has blocked out its career in the squarest possible manner. Dull blocks alternate with bright and shiny ones, as, in fact, they do in almost all careers. Being a very independent frock, it has scorned the aid of any trimming at all and just tucked up its skirt in a truly Callot manner and proceeded on its fashionable way. The hat of black liséré straw, with a brim turned straight up at the back, has climbed to an amazingly high point of fashion in its startling crown of burnt goose feathers

Since Paris is caped and coated with impartiality, many suits have decided to perform both duties. This one from Lanvin is of black and white checked wool and its skirt is perfectly plain so that one may give undivided attention to its interesting upper half. From the front it is all coat, with deep patch pockets, and from the back it is all cape, with a deep tasselled hood. From the side, however, it is both, and there are black bone buttons which join the two. The Lewis hat worn with it is of taupe straw braid and taupe ribbon



# NEW YORK INTERESTS COME BY WAY OF PARIS

From the French World of Art Are Paintings by  
A Distinguished Aviator Artist; from the World  
Of Fashion, Costumes That Are All but Sleeveless



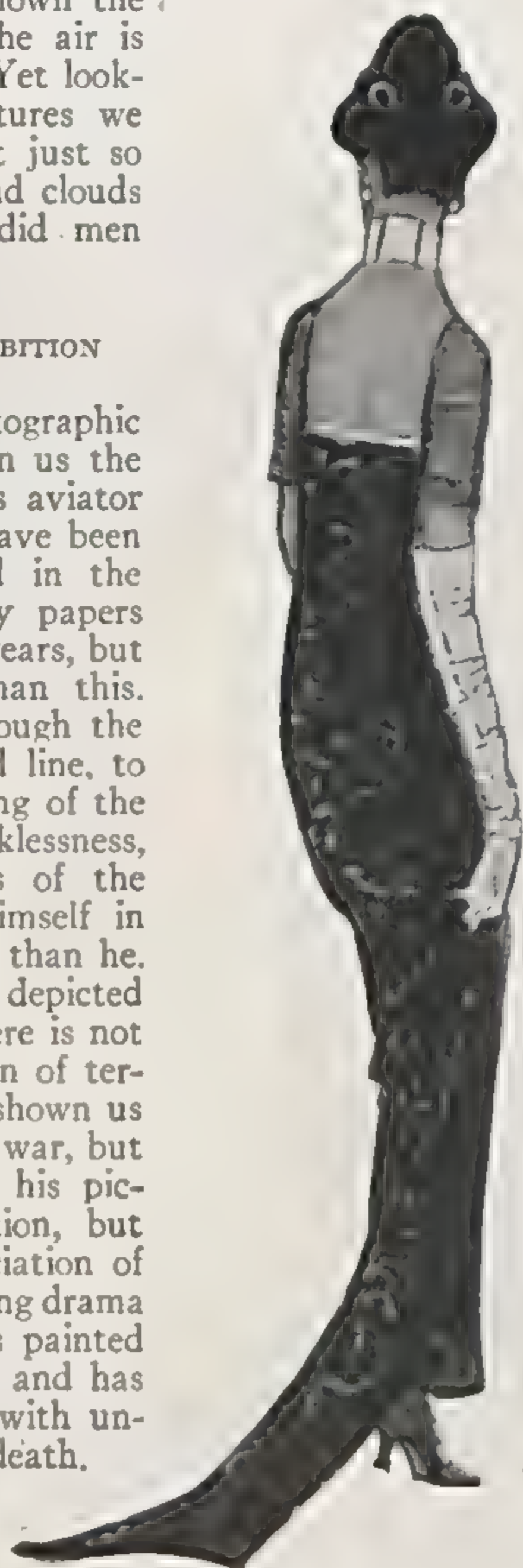
*An American just back from Paris gave short white gloves as a daring but chic answer to the question of what to wear with very short sleeves and an ermine cape*

UNDOUBTEDLY one of the most effective bits of propaganda work which has been done in this country was the exhibition at the Anderson Galleries of the paintings of Lieutenant Henri Farré, the French aviator artist. As war documents these pictures are of supreme importance, as paintings they are most interesting, as psychological studies they have a compelling fascination. Lieutenant Farré has painted a phase of life which to most of us is utterly unfamiliar. We have never looked down upon the earth through thousands of feet of atmosphere and seen that particular mauve brown tone which it assumes; we have never beheld from the perpendicular the blue of the sea through a haze of shell smoke; we have never seen below, above, and around us strata upon strata of clouds piled up in great wave-like embankments, and, above all, we have never known the new men to whom the air is as a native element. Yet looking upon Farré's pictures we know by instinct that just so did sea, and earth, and clouds appear and just so did men fight and die.

## AT THE FARRÉ EXHIBITION

With almost photographic accuracy he has shown us the exploits of the various aviator heroes whose names have been prominently displayed in the headlines of our daily papers during the past four years, but he has done more than this. He has managed, through the medium of colour and line, to convey to us something of the superb spirit of recklessness, the utter fearlessness of the man who has lost himself in a thing that is bigger than he. Lieutenant Farré has depicted terrible things, yet there is not so much as a suspicion of terror in them. He has shown us some of the horrors of war, but there is no horror in his pictures. Without emotion, but with an entire appreciation of the dignity and thrilling drama of his subject, he has painted the life of the aviator and has stood by, as it were, with uncovered head at his death.

An appreciative group of people assembled for the private view which anticipated, by one day, the public exhibition of these important pictures. Upon no occasion



*Mrs. James Lowell Putnam was a dignified figure in a gown of black and gold brocade with a square train and short sleeves*

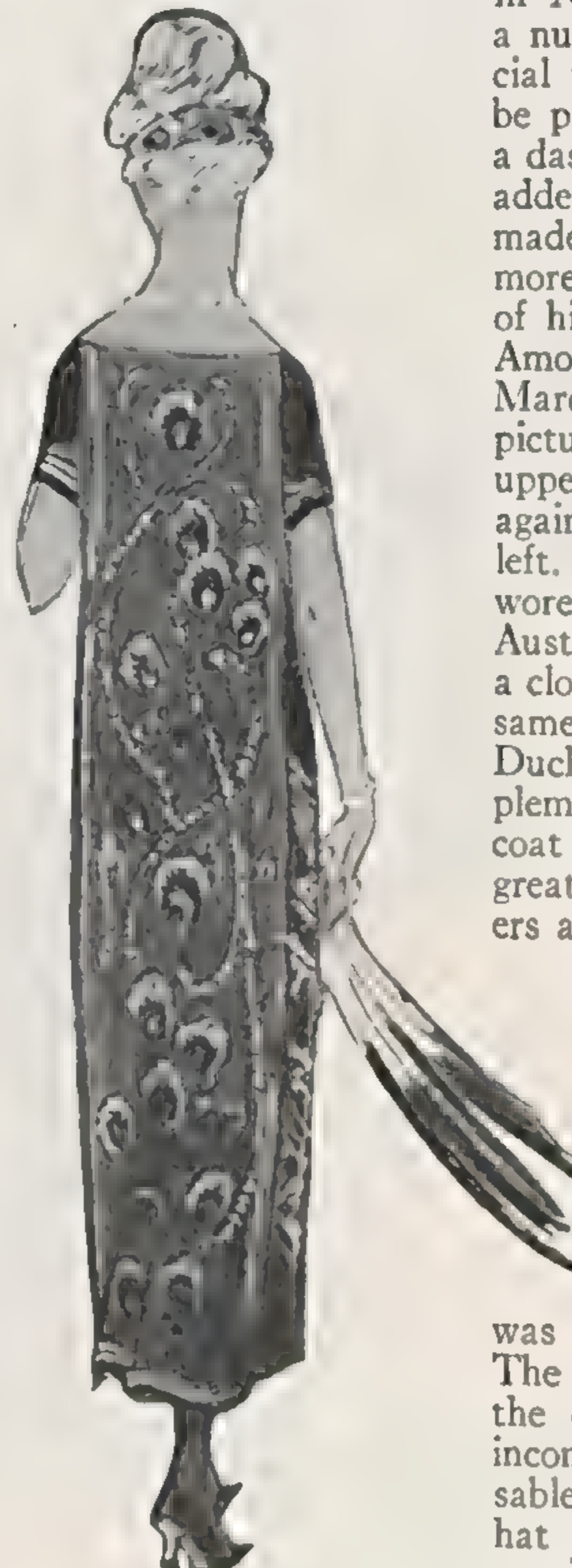


Ira L. Hill

*The French aviator artist, Lieutenant Observateur Bombardier Henri Farré, Escadrille des Cigognes, was present at the private exhibition of his paintings at the Anderson Galleries*



*Miss Mary Cass Canfield, among the group that viewed the aviation paintings, wore a suit of terra-cotta cloth and beaver*



*Mrs. Cornelius Vanderbilt was gorgeous in peacock colours, and there were peacock blue heels on her king's blue slippers*



*The Marquise de Polignac, wearing Australian opossum furs with her dull blue velvet suit, was seen at the Farré exhibition with the Duchess de Chaulnes whose tiny black hat had a striking flare of stiff white feathers*

this winter, probably, have so many distinguished people been gathered together. Practically every one of social importance in New York was there, and a number of people made special trips from Washington to be present. Lieutenant Farré, a dashing figure in his uniform, added a touch of realism which made the pictures seem all the more spirited. A photograph of him is shown on this page. Among the guests was the Marquise de Polignac, who is pictured in the sketch at the upper right of this page and again on page 66, at the lower left. At the exhibition, she wore a suit of dull blue velvet, Australian opossum furs, and a close hat with a veil. In the same sketch one sees the Duchess de Chaulnes, who supplemented her long sealskin coat with a tiny black hat; its great flare of stiff white feathers at the front stood up after the fashion of a barbaric head-dress. Her black gown had a high vest of white broadcloth, over which fell her wonderful pearls. Mrs. Howard Cushing, sketched at the bottom of page 114, was a svelte figure in black. The V neck of her coat and the edge of the sleeves were inconspicuously bordered with sable, and she wore a black hat which was drawn out to a point at each side and tipped with three tiny tassels.

## AMONG THE SPECTATORS

Mrs. William Woodward, who is shown in the sketch at the top of page 114, wore a  
(Continued on page 114)



HERE ARE THREE VARIATIONS OF THE  
MOST DISTINGUISHED CALLOT FEATURE

—THE SKIRT WITH SWEEPING DRAPERY

IT PLEASES THE HOUSE OF CALLOT TO  
PUT TWO DARK COLOURS TOGETHER  
AND CAREFULLY TO CONCEAL THE ELBOW

(Below) In this afternoon gown of navy blue satin Callot Sœurs have indulged a penchant for combining two colours—those uneven bands are of French blue satin—and also a genius for novel drapery. The credulous might even think that the skirt has not been stitched at all, but simply wrapped about the figure and draped softly up at one side after one of the several new fashions that this house is presenting this season. The blouse, which also fastens at the side and shows no fastening at the neck, is of loose kimono cut, and the sleeves, running from a line deep over the shoulder, are wide to below the elbow and worn with short white gloves



(Below) Lest any one be deceived by the Eton lines of this costume, it seems fairer to assert at the start that it is a one-piece frock that fastens at the back. It combines two lovely dark shades of faille—dark blue with cedar green for the tight underslip and the straight band around the uneven neck-line. The strange but wholly successful drapery is formed by a length of the material taking the longest route from one side of the back to the other, and it has a panel running over it in back and underneath in front. The frock is belted with crocheted silk cords, and under the loose sleeves are long tight undercuffs buttoning with black bone buttons



MODELS FROM ROHN AND RIENZO

This daytime frock of rough dark blue jersey silk is none the less lovely because it is self-trimmed and severely simple, as befits the times of war. Every line turns unexpectedly into something wholly new—the crushed belt accentuates the low waist-line, the blouse hangs loose in the back and loops in under at the sides, and the drapery of the skirt, which is shorter at the back than at the front, is wide across the hips and then tucked up under a narrow straight panel at the back. The loose kimono sleeves, be it noted, have tighter undersleeves, for Callot does not fancy an uncovered elbow; then there are short gloves to wear with these short sleeves, as a quaint and saving war-time fashion





FROM BOUÉ SOEURS COME TWO

FILMY DINNER FROCKS AND FOR

BRIDESMAIDS ANOTHER TWO THAT

ARE QUAIN AND CHARMING

(Left) An evening gown of summery freshness and one with advantages of exceeding becomingness, is made of silver gauze and silver net and point-lace. The frock has a quaintly tight bodice and a skirt embroidered with tiny silk flowers in colours and with gold and silver stitching. Lengths of pale blue ribbon by their unexpected behaviour at the back give the effect of both a bustle and a train

(Right) Indispensable for such affairs as dinners on summer evenings, is a frock of turquoise blue faille under embroidered and filet-trimmed white batiste. Its button-in-the-back bodice is quaint, and its apron-like panels are quainter, while its pleated panel at the back is quaintest of all. As for its ribbons, they are almost perverse, for the pale blue belt stops at each side without ever reaching the back, and the turquoise blue sash is frankly a one-sided affair

The whole duty of a bridesmaid's frock is to be a becoming background for one romance and an inspiration for another. The frock at the left has dutifully made itself charming with shell pink batiste embroidered and trimmed with Valenciennes and filet lace and with navy blue chiffon at the skirt bottom and the side gores. The frock at the right has found more sedate but no less efficient means—pale orchid taffeta and an underskirt of embroidered ivory batiste. Its low neck-line is almost concealed under a discreet Quaker-like collar of batiste tied demurely with deep purple ribbons







"Fraîcheur," the designer calls it, for it has all the freshness and coolness of jonquils and daffodils in the crisp yellow organdie which makes it and the bands of white organdie which trim it. The billowy skirt speaks frankly of Lanvin—any other designer would have subdued it into slenderness, this season. The belt is of blue grosgrain ribbon, and blue and grey ribbon trims the hat—an affair of white organdie that coolly faces the summer sun

Paradoxical as it sounds, this cheerful frock, called "Corée," is very, very blue. It is shirred in various interesting places, and it has two gold embroidered panels which begin their career on the waist but which slip under the narrow belt and appear on the tunic, as well. The black hat is of fine straw with shirred rose ribbon around its broad and shady brim

The Parisienne can get along just so long without a frock of black and white, and then it is as inevitable as rain after a dry season and just as welcome. This foamy frock of white tulle is over a black satin underskirt, and its collar and cuffs are of black tulle. There is a jet belt and a jet apron which is not nearly as domestic as most members of the apron family

THESE LANVIN COSTUMES DESERT THE  
STRAIGHT WAY OF THE NEW SILHOUETTE IN  
FAVOUR OF A WINNING WAY OF THEIR OWN





Over black satin with white bands embroidered in blue paillettes hangs an accented drapery of black tulle. The waist is held up by three straps of jet. Martial et Armand named this dress "Cri de Paris," and of course "dernier" is to be understood, as the grammars say, before "cri"



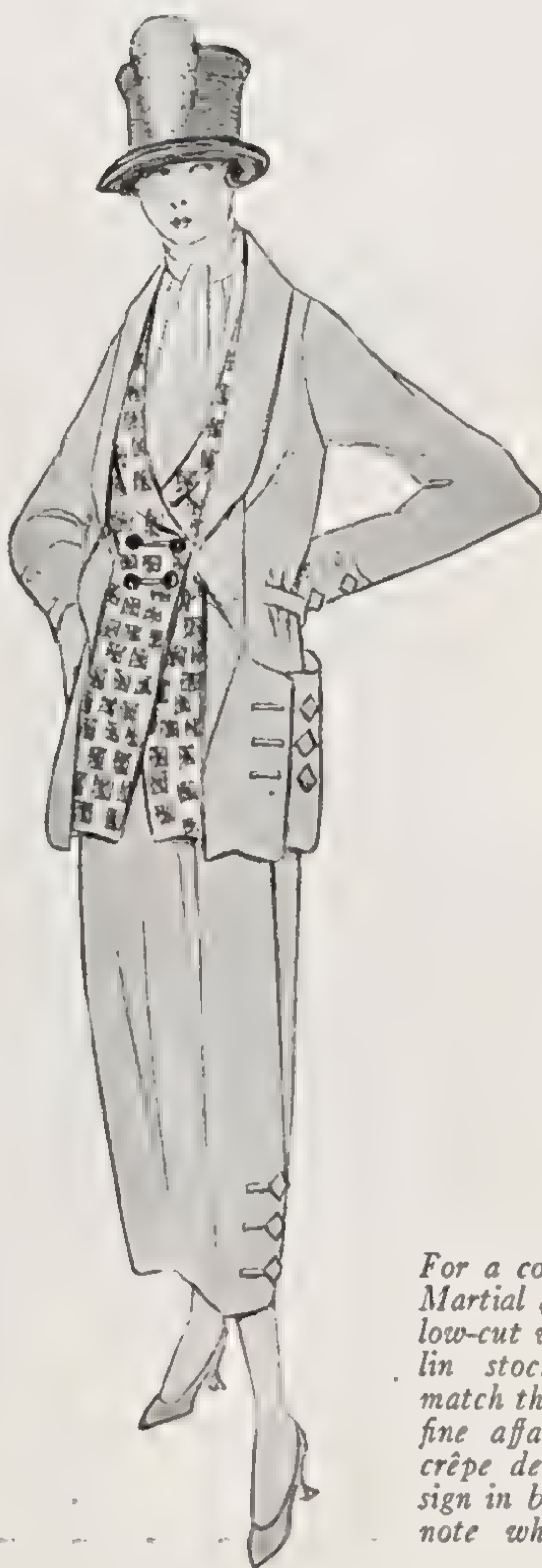
A PAGE OF MODELS FROM WORTH AND MARTIAL

ET ARMAND SHOWS THAT SHORT SLEEVES AND

STREET DRESSES ARE AGAIN COMPANIONABLE



A Worth costume, called "Sammie," of beige satin embroidered in silver, has those short sleeves which create a new situation, sometimes met by gloves, sometimes by a scarf. Quite the most important part of the dress is the long chain of red beads and jet which hangs through a silver embroidered slit



For a coat and skirt of beige cloth Martial et Armand have designed a low-cut waistcoat and a white muslin stock. Yellow horn buttons match the waistcoat, which is a very fine affair, indeed, being of white crêpe de Chine with a printed design in black and yellow—an exotic note which bears out the name of "Avatar"



Foulard and polka-dots are two things upon which Paris has set its heart this spring. An overdress of blue chiffon is laced at the shoulders with braid and red ribbon, and on the black braid belt is an embroidered motif in silver and red; the name of it all is "Mirette," says the Maison Worth



## LINGERIE SPELT CHEMISE FOR SHORT,

## OR NIGHTGOWN FOR LONG—VERY LONG



*In this flesh coloured chifon chemise from Jenny, with its bands and binding of blue chifon and its pink chifon bows, one would feel very well-dressed indeed—with good reason and with scant yardage*



*In these days of chifons and crêpes a quaint handkerchief linen nightgown with demure yoke and sleeves of real Valenciennes lace, makes one think of Jane Austen—until one glimpses the adventurous pink ribbon ties, and the un-Victorian manners of the side seams as cut by Giraud*



*Gautier says that white chifon, printed in black, will make the fairest skin look fairer. As for the three black acorns repeated seven times—that is undoubtedly magic of a most bewitching kind*

## THE RING, THE DOT, AND THE HOME

**W**HEN one's daughter has chosen the one man among many whom she will marry, when the family has become a little accustomed to the new conditions and to the separations that they will mean, there comes to the minds of all good parents the determination to put themselves in the background, to pull themselves up short, and to think wholly and solely of their child's happiness and welfare.

How much should she have in the way of a trousseau? Should she live in New York or a suburb? If in New York, in a house or a flat? How much furnishing is it wise for her father to do? If he is a man of wealth, shall he give her a house? How large an amount, if any, shall he settle upon her? All these questions come crowding together so thick and so fast that they all but crowd away the ever-present ache and longing that the parents inevitably feel.

For parents of large income, the question of how much can be afforded, often the most difficult of all, need not be considered. In this article it is taken for granted that everything that will be in keeping with the combined incomes of the young people will be provided, within bounds, of course, of the taste and sense implied by good breeding.

The first really engrossing question after the daughter has taken her mother into the secret, and the awkward interview between the young

suitor and her father is disposed of, is the choosing and giving of the ring. And to the giver let it be said that the very best he can afford is none too good for the girl who promises to share his life, not only because of its symbolic value, but also because there may some day be young girls who will look with romantic longing upon "mother's engagement ring," or there will be sons or grandsons who will place the same ring, "my mother's," upon some other adorable finger. In a way, it is the founding of an heirloom, and on that score much lavishness may be excused, but not beyond the point that the man's income warrants.

One of the richest women in New York to-day, as pretty as a girl, although four times a grandmother, shows her very modest engagement ring to all her daughter's friends, and she tells the story of it, too. Her young lover asked her whether she would rather have a ring that he could afford to give her or one his father could afford; and I am sure any girl who is worth having at all would answer as this girl did.

Only a day or two ago I went to a leading jeweller's. As my own engagement dates from the very early nineties when a good emerald flanked by diamonds of a little more than a carat in weight could be bought for six or seven hundred dollars, my surprise was great at discovering the following list of perfectly appalling

prices. All these rings were solitaires set in platinum, some with extremely beautiful settings. One .75 carat stone, "regular quality," cost \$475; one .98 carat stone, \$500; one of .91 carat, \$475; one of 1.12 carats, \$560; one of 1.75 carats, \$910; and so on, up to one gorgeous stone of extraordinary quality and a lovely blue colour, 3.68 carats, \$4025. I came away more deeply impressed by the tremendously increased cost of the luxuries of life than I have yet been by the rising prices of essentials and with a very reassuring feeling that our economic future was being pretty well looked after by those at the helm. One marvels at the courage of the young marrying men confronted by these wartime changes; lucky is the one who has some old stones of his mother's to be reset.

The betrothal functions are of necessity few and informal. There are absolutely no men to make the customary dinner-dance a success, and the parties are narrowed down to the two family functions: first, the dinner given by the mother of the bride to the family of the groom, and then the return compliment. These are stupid affairs at best, dreaded by all concerned, but difficult of omission. Possibly it will be less dull than usual this year, as it will be amusing to watch the growing popularity of the few men who for some slight reason have been left behind to do their parts over here.

(Continued on page 134)



# CHILDREN WHO PLAY *in the* GARDENS OF PARIS

THE sunshine, which brings out the leaves and flowers, brings out, too, as soon as spring comes, the children in all the gardens and streets of Paris. Little brilliant blue, pink, or red spots on the paths still grey with the late frosts, they run and play and call to each other, to the rage of the passer-by who doesn't like "kiddies," and to the joy of their devoted grandmothers, whose delight it is to come to surprise the nurses and their flocks.

The taste for dressing children eccentrically is a thoroughly French one and is sometimes carried out at the expense of comfort and practicality, but, after all, every race will live and die with its national defects, in spite of all reason and even of all the wars that were ever fought. Where but in France would one see that little boy sketched at the bottom of this page who is dressed in Chinese costume? This, to the French mind, is an exquisite and charming style, with its exaggerated fulness and its pointed hat, which, if it falls on the ground, as it surely will, must certainly be smashed and spoiled. Never mind! It is new and pretty, and that's enough, especially if they make this costume of woollen material with large checks. Amusing to the point of tears is a little costume—and a very little one, for the smaller it is, the more chic it will have—in the style of the Revolution, in mauve cheviot, with a three-cornered hat to match. Imagine how a fat little boy of three would look in this tight-waisted redingote.

Silk and woollen materials are made up simply for every-day dresses, and printed muslins and étamines for the lighter afternoon dresses. Kilts are very nice on little boys from two to four years old, especially if there is worn under the coat a blouse of silk or muslin, either in the style of Van Dyck, or that of the plain peasant blouses worn in certain parts of France.

These blouses must always have a character and a definite style. For little girls, on the other hand, the chemise dress is most liked. It is usually cut round in the neck, where a piece is set in of a different colour from the dress, long on the shoulders, and often drawn in with cord tied in front like a cravat. These same chemise dresses are made for midsummer wear, in very thin material, in blue and white plaids, like madras. There is sometimes a plain band of a darker shade around the neck, and this

*A flower girl at Miss Singer's wedding in Paris wore a dress of white satin with a blue sash, and a black velvet hat with a blue satin rose*

band is embroidered with wash silk to match in large motifs.

The Greek style, like the chlamys, has already been seen often, but nevertheless it is the costume most liked for little girls who spend most of their time in physical culture, dancing, and exercises in the open air. In the warm sunshine of Biarritz, the charming little daughter of Madame Yturbe-Amor is always dressed in this fashion, without shoes or stockings, her pretty

feet protected only by sandals. She is an expert in interpretative dancing, and this child of eleven is as lovely in her draperies as some beautiful piece of antique sculpture. Her mother has her wear, instead of a coat, a cape of linen or of coarse frieze such as the shepherds of Greece wore, so the effect is perfectly carried out. But all mothers cannot allow their fancy such free rein, and those who are obliged to keep their children in the city must have more practical clothes.

It seems a mistake, especially in war time, to make such elaborate dresses for babies, who are quite unimpressed by their own splendour. These dresses and coats, covered with embroidery and Valenciennes and Malines lace, stay pretty scarcely a day, for of course the poor baby can't be as careful as a grown person about eating cake and drinking milk. Then it's good-by to the dress and the laces—the poor baby is very sad because every one scolds her, and family life becomes very tragic.

The English way of having only washable dresses for children, even for the most formal wear, seems preferable, for it leaves them free and unhampered. We shall soon come to it in France, as we have in the dress of pleated pink organdie, trimmed with ruffles to match, which is sketched below. The cap to match is washable, too, and the very narrow black velvet ribbons, fastened with a little silk rose, make an amusing note on the socks.

We like babies, no matter how little they are, to have everything carried out in the same colour; and an air of charming originality is given by having their caps and leggings exactly match the rest of their costume. The tailored suit of blue serge showing a little white vest, like that called "Manon" below, is one of the funniest. It could be copied all in dark colours, for the point is to have the costume as different as possible from the light things in which children are usually dressed.

One way to be original when one is expected to be elaborately dressed is to adapt a period style. The picturesque costumes of the eighteenth century may be beautifully adapted to the simplicity of childhood. A dress of white voile with a blue sash, an immense hat accented by a blue rose, all copied from a Reynolds, is shown on the little flower girl above.

J. RAMON FERNANDEZ.



*A young Des Grieux in mauve duvetyn with a violet hat, is strolling near the Louvre*



*The children who play on the other side of the world are dressed like this French child*



*A person like this suggests a perfect French translation of a Kate Greenaway rhyme*



*One is never too young to have the air of being a Parisienne to the very ends of one's sash*





## IS A RING ON THE HAND WORTH TWO IN THE EAR ?

Being a Little Conversation  
on Honour Among Rings

By ROGER BOUTET DE MONVEL

Sketches by Valentine Gross



*To wear with a wedding-ring, nothing is so suitable for a young bride's ear as a tender whisper*

**THE RING** (Coming forward): Let me introduce myself. I'm the Ring.

**THE EARRINGS** (Acrimoniously): What do you say? Do you know to whom you are speaking?

**THE RING**: I repeat that I am the Ring.

**THE EARRINGS**: And we are the Earrings.

**THE RING**: Beg pardon? (Scornfully.) Oh! yes, of course, the Earrings, to be sure. I remember seeing you among the lords of Polynesia; you had the shape of wooden hoops, and you were as big as a house!

**THE EARRINGS**: You're a nice one to talk. As if you, among the Patagonians, didn't ornament the noses of all the gentlemen, who replaced you, when the opportunity offered, by a plain pipe. Lovely idea, touching thought, an invention as practical as it is decorative!

**THE RING**: Quite possible. But, I, as you see me now, my little friends, I come of a distinguished line of ancestors.

**THE EARRINGS** (Frightfully ironical):—of lead!

**THE RING** (Very dignified): You forget the iron ring of the Romans which bore graven upon its face the noblest emblems or the crest of the family. You must know that the nobility alone had the right to wear it, and that Augustus Caesar granted this rare privilege only to the most illustrious poets, to the ablest captains, to the most eminent statesmen. Learn also, while we are on the subject, that this ring, the exclusive badge of the aristocracy, was worn on the ring, or third finger, because (since it's necessary to explain everything to you), an anatomist discovered that



*Full many a gem of purest ray serene has been lost in the quick-sands of such hands as these*

this finger was in direct connection with a nerve of the heart.

**THE EARRINGS** (More and more ironically): Would you be good enough to give us the name of this infallible anatomist?

**THE RING**: Let me speak, and try, ignoramuses that you are, to profit by it! Well, to continue, this iron ring began, little by little, to lose its severe aspect. It became the ring of silver, then the ring of gold. It was enriched with precious stones, pearls and diamonds until—



*Those who have a tendency to wander may sometimes be traced by the telltale tongue of a bell*

**THE EARRINGS**: We saw a large lady the other day, whose husband had just made a fortune in munitions. She was wearing rings on every finger, even the first one. It gave her the air of a market-woman.

**THE RING**: Are we discussing fat ladies and market-women? You jumble everything together. Did you ever hear of Gyges's ring, that marvellous circlet which rendered the wearer invisible? Or the ring of Polycrates which, thrown into the sea, was found again in the belly of a fish? I could also cite the ring of Gaston Phœbus which permitted the owner to look into the future or the past. What enchanted legends, what magic fables, what sensational titles for romances, plays or motion-picture films! "The Opal Ring," "The Fatal Ring," or even "The Bloodstained Ring!" And I don't even mention such epoch-making works of erudition as "Historic and Ethnological Researches on the Ring" by Doctor Akakia or

"The Analysis of the Phenomena Demonstrated by an All-powerful Ring" or "A Jewel of Radio-Activity" by Professor Ratapoil.

**THE EARRINGS** (Aside, speaking of the Ring): The chattering of this creature is intensely silly. (Aloud) Really, my dear, you're very agreeable. In comparison with your tiny person, it seems that the rest of the world dates from yesterday. Rather comical! Just now you were speaking of Rome. A trifling affair! Certainly nothing to make a fuss over. What about those of us who knew the gods on Olympus? You smile? Take your spectacles, consult your Homer, and you



*Between earrings and a ring there is the Cinderella-and-the-two-proud-sisters situation*

(Continued on page 136)



MYSTERY AND LOVELINESS ARE WOVEN

INTO TULLE, AND TULLE IS THE STUFF

THAT WEDDING VEILS ARE MADE OF



*An airy floating cloud of white tulle, bands of tulle or silver gauze edged with tiny pearls—and all in a minute, quite as though Cinderella's fairy godmother had waved her wand again, an ordinary every-day mortal becomes that mysterious thing—a bride. When the cloud takes this form, the bride seems to have stepped straight out of the Middle Ages, bringing with her all the stately loveliness and charm of the ladies for whose favour knight-hood bravely flowered*



*For most of us, taking the veil is a once-in-a-lifetime experience—which almost seems a pity, since veils are such becoming affairs. At least, however, a bride may make the most of her one golden opportunity by wearing a veil that is all of loveliness turned into misty tulle. If she is fortunate enough to have the kind of hair that is the inspiration of artists and the despair of hairdressers, she is wise to choose this winsome arrangement of silver flowers and ribbons*



*This veil seems to say that its bride is a demure little person with a proper respect for tradition. There is a suggestion of bygone days in the long sedate folds of Malines lace (like the lace that veiled the shining satin of her grandmother's wedding-gown,) and no less conventional is the becoming Greek band of silver ribbon banded with pearls*

**T**HERE is much marrying and even re-marrying in Paris at the present moment. The wedding ceremony takes place as often as ever, but in most cases without the elaboration of other days. No more High Mass, no more invitations by the thousand, no more processions of carriages blocking the approach to the Madeleine and the other churches, with hovering crowds waiting to catch a glimpse of the bride. Most marriages, nowadays, are made with only the family present and with only a Low Mass in the chapel, but there is an atmosphere of intimacy and tenderness about these less formal ceremonies which is far more appropriate than the atmosphere brought by a crowd of curious strangers.

The French fancy has been caught by the American idea of dressing the bride in a frock which is somewhat open at the neck, with long transparent sleeves. In the matter of the veil and the coiffure, individual fancy runs riot. Anything is permissible if it is pretty and shows taste and originality. Strands of pearls, turbans of tulle, bandeaux under the chin—all of these may form the crowning glory of the costume. They are all on this page with veils of tulle and lace, some old, some modern,—in variety enough to give charm to all the weddings on the calendar.

*Tulle twisted round the head, turban fashion, has crowned ever so many costumes and occasions this spring, but it is at its best in this place of honour at a wedding. Sprays of orange-blossoms and some of the mysterious charm of those veiled beauties of the Orient, as well, lurk in its soft folds and its misty flowing lengths*



*Yvette Guilbert herself, with her wonderful gift for quaint and delightful costuming, might have wound these ropes of fine pearls many times round her head and looped them under her chin. The bride who would present a wholly original bridal picture can find no more charming way than this to hold the enveloping cloud of tulle*



# THE BRIDE HE LEFT BEHIND HIM

AS many observant people have so often and so truly remarked, war is indeed a terrible thing. These same discerning people go even farther in their research, and announce, with equal acumen and like verity, that not all the heroism occurs at the front. Indeed it doesn't. Just think of all the bravery that is going on here at home, right in our very midst. Imagine the courage it must take to carry some of those knitting-bags that are seen so incessantly. Think of the bravery it requires for a woman to don one of those war service uniforms that consist mainly of puttees, when Nature obviously intended her for the Whistler's Mother school of costume—the charitably long, mercifully impenetrable sort of thing, you know.

## GETTING MARRIED

But, for quiet, practical, everyday heroism—nothing spectacular or Croix de Guerre-ish, but good, plain, serviceable stuff,—consider the case of the war bride. She dashes into matrimony in the few days' furlough that her bridegroom is graciously permitted by an indulgent Government, to have his picture taken in uniform, and collect some cigarettes, and get married, and do a few other little things like that; and then, before the rice is fairly out of her hair, her brand-new husband has packed up his troubles in his new kit bag and hurried off to his camp or his transport. And there she is, left behind, just as she was getting used to being one of the family. And, for the duration of the war, there she stays—sitting, with her knitting, in the good old-fashioned way.

Of course, this "they also serve who only stand and wait" thing may be all very well in the gilt-edged pages of the family Milton, but it's an existence almost entirely free from thrills. The war bride has the monotonous policy of watchful waiting thrust upon her. She hasn't the thrill of going over the top, she hasn't the satisfaction of actively doing her bit, she doesn't play the star rôle in anybody's service flag—she hasn't even a uniform. She isn't illumined by the becoming light of romance; she might be, of course, if there were only one or two of her, but her middle name is Legion. Judging from the vast numbers of war weddings that are

It Takes Two to Play a War Wedding

March—One Plays "Here Comes the Bride," the Other, "There Goes the Groom"

By DOROTHY PARKER



happening every day, there can't be a bachelor left in the entire United States Army. The poor war bride is not even granted the glamour of the unusual. How can she be particularly interesting when every other woman in her immediate vicinity is a war bride, too?

And, most pathetic of all, the war bride is cruelly denied her natural heritage. Every woman has the right to at least one trousseau in her life. Every woman, no matter how convincingly she may talk of careers, and man's inferiority, and the general inconvenience of marriage, dreams of the day when she will come into possession of a comprehensive collection of set after set of all those exquisite, filmy, lacy, frilly things which some women still believe that unmarried men don't know anything about. Every woman yearns for a series of bizarre, sophisticated, clinging negligees like those the heroines of eternal triangle plays al-

ways wear in the boudoir scene, where the husband returns unexpectedly—the sort of negligees that it isn't quite nice for an unmarried woman to own. Every woman longs to be the sole owner of pile upon pile of snowy shining linens, heavy with embroidery and creamy with lace—those things that really make domesticity almost worth while.

But trousseaux, like all other great enterprises, require time in their making. And time is one of the things the war bride can't have. Out of a clear sky and a training camp, her fiancé suddenly appears, and remarks casually that he has a few hours to kill before leaving on a little jaunt to France, and he'd be so glad to have her marry him, very informally, that afternoon at five o'clock.

Nothing cramps a bride's style as much as a war wedding. A trousseau is utterly out of the question; even a wedding-gown is an impossibility, unless she's one of those foresighted young persons, who, realizing that a girl never knows what is going to happen next, always keeps a complete bridal costume hanging in her cupboard. Of course, the groom's outfit is assured; he simply wears the conventional khaki. But about all the bewildered bride can do is to collect something old, something new, something borrowed, and something blue, and call it a day.

The wedding itself is over in less time than it takes the society reporters to write it up. There is a pitifully brief honeymoon, a hasty exit on the part of the groom,—and that's that. There the war bride is, wondering what on earth she's going to do with her evenings, until the victorious Allies declare a closed season for the Huns. Till then, she is one of those things you used to read about in all the asterisk-illustrated asbestos-bound novels—a Wife in Name Only.

## JOB'S COMFORTERS

The war bride's lot would be far brighter if it weren't for those people who are so determined to sympathize with her,—you know, the sort of people whom one always praises with faint damns. "Well, anyway, they mean well," is the only thing to be said about them. They

(Continued on page 128)

## A BRIDE'S SONG

*I loved my first love (I was five) for his funniness.  
At the long table with the little squares,  
He sat next me. That's how I learned left; He was left.  
They asked him, "Is there anything shorter than a minute?"  
"Sure," he said, "a jiffy." I loved him.*

*My second love (I was nine) was beautiful,  
Serious, and straight, and French.  
When teacher said, "You two lead the line,"  
I shuddered with an awful joy.*

*Wisdom incarnate, my third love;  
He knew everything. He was perfection.  
(I was thirteen.) I gazed at him in Assembly,  
And bought His Grammar second-hand.*

*My fourth love (I was fifteen)—  
The Prince of Dancing School.  
His family had money and his father drank.  
He had a motor, wore beautiful clothes, and often went Abroad.*

*Spring, sweet sixteen, and my fifth love—  
He is almost too sacred to speak of.  
A Radiant Being. He could clog  
And sing songs. In His bright blue sweater  
He ran like the wind. He was very poor.  
And he kissed me.*

*Followed a German-American,  
Very religious.  
For his sake I went to the Epworth League  
(Wearing the big black hat with the long plume).*

*My next love—was Married.  
He understood me.  
Tenderness was the thing about him;  
And we parted forever, very beautifully.*

*This last love took me by surprise.  
He loved me immediately  
Without my bothering;  
That enchanted me.*

*All my loves, what darlings!*

ANNE HERENDEN.



## DRESSING ON A WAR INCOME



*A blouse like this, soft and frilly and delightfully feminine, is just the companion for a tailored suit that is going to a luncheon or to an afternoon tea*

*Note—For the duration of the war Vogue will conduct this department to meet the needs of the woman with a war-reduced income. It will find for her the clever little tailor, dressmaker, or milliner, and by special arrangement with many of the best New York shops, will be able to give its readers the advantage of many seasonal sales. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, \$5. A pattern of any blouse shown in this department will cost \$1.50 in size 36; other sizes, \$2.50*



*As correct as the bridegroom's conventional black at a wedding, is this type of blouse worn with a tailored suit for shopping, travelling, or motoring*

THE practical part of the trousseau is fully as important as the wedding-gown itself, if not more important, in these days when simple and wearable clothes make up the greater part of even the most extravagant wardrobes. Whether the honeymoon is spent motoring through the country, at some resort in the mountains, or at the seaside, or at any Army camp, the essentials of the wardrobe remain practically the same, and the prospective bride may readily take suggestions from these pages.

The summer bride will include a supply of summer frocks and country clothes in her wardrobe. In fact, country clothes are now included in every trousseau, both in winter and in summer, varying in the fabrics only, according to the requirements of the season. The gowns shown on these pages are a trifle more expensive than those usually shown in this department; but what bride is not a wee bit more extravagant with her trousseau than with her ordinary every-day clothes? It is at this time that she seeks her clothes in a small but exclusive shop and considers every means of making her trousseau as lovely as possible.

## THE GOING-AWAY COSTUME

After the bridal gown, the first thing to be considered is the tailored costume. This may be either a dress or a suit, but, for the motor or train, the tailored costume is an absolute necessity. The suit shown in the sketch at the lower right on this page is extremely smart, as well as appropriate for summer wear. It comes in a deep sand shade of gabardine or in navy blue. The gabardine is of a soft quality that is pliable and has almost the effect of clinging satin. The suit has simple lines and is trimmed with stitched bands which outline a double peplum on the coat at the back. A narrow belt which is run through the upper peplum, makes its appearance across the front; smoked pearl buttons fasten the coat and the belt. The skirt is perfectly straight and slightly full under a fitted belt. Beautifully tailored and lined with soft satin-finished foulard in tan and blue, this suit is an excellent value at \$85. A suit of this type, not too severe and without pretention, plays a very important part in the conservative wartime wardrobe and is one of those smart and simple styles that last almost forever. Although the tailored suit has been somewhat in the background for the past few seasons, it is quite safe to say that it has come back, bringing with it the simple tailored blouse.

## THE CORRECT BLOUSE

We cannot say enough regarding the necessity for correctness in the choice of the blouse worn with the tailored costume. The severely tailored and simple blouse, of the type sketched at the upper right on this page, is the correct type of blouse for morning wear, shopping, or travelling. The neck-line is a matter of personal taste, but whether the collar is worn high or low, the style remains the same. These blouses are shown in handkerchief linen, pussy-willow silk, tussor silk, crêpe de Chine, and other materials. The blouse which is illustrated is in rough linen in a pale shade of orchid with a turn-over collar and cuffs of a deeper shade that is almost purple. The tie is of black grosgrain ribbon, embroidered with dots in orchid cotton thread. The buttons, which form a simple trimming and fasten the front, are of white china outlined with a purple line. Although this blouse may be had ready made, it is quite as well tailored as one that is made to order by a smart shirtmaker. It comes in white and in pastel colours and is priced at \$9.50. For the occasion which demands a different style of blouse—a luncheon, tea, or a social call—



*A summer in town or one in the country is all the pleasanter for this silk suit with its straight coat and a finely pleated skirt*



*A going-away costume that doesn't want to be an anticlimax to the wedding-gown, does well to follow in these lines*

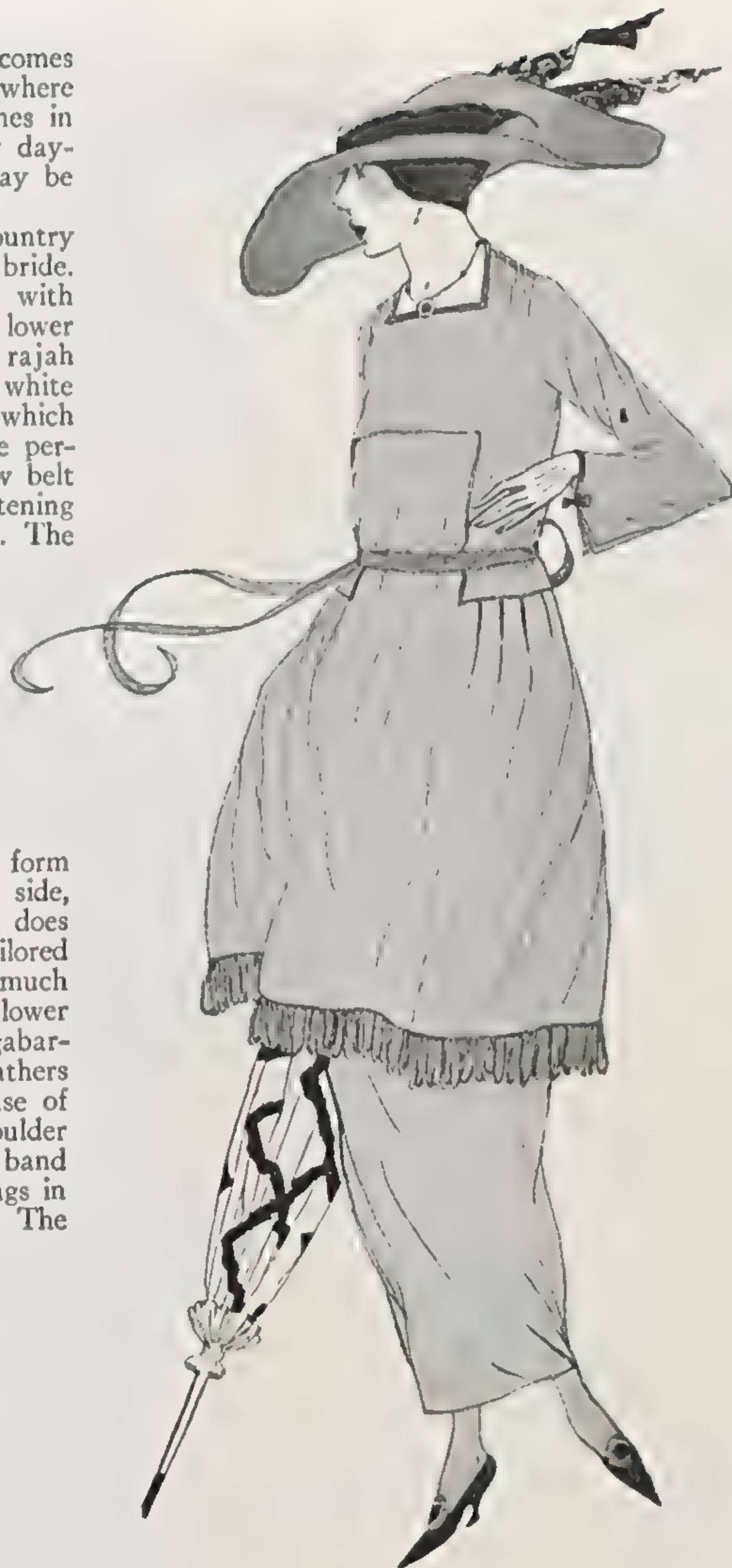


this model. It runs under the collar and comes through embroidered slits at the front, where it ties with short ends. This blouse comes in white only and is pretty enough for any day-time occasion at which a tailored suit may be worn. It is priced at \$15.75.

A suit of silk pongee or shantung for country or town wear is a useful costume for the bride. A particularly pretty model in light tan with bindings in navy blue is sketched at the lower left on the opposite page. It is of fine rajah silk, and the coat is lined throughout with white silk. The suit is made on youthful lines which are becoming to the average figure. The perfectly straight coat is held in by a narrow belt of the blue, which makes an unusual fastening arrangement, as may be seen in the sketch. The skirt lies in fine pleats (those carefully-made pleats which stay pleated), and around the bottom, in place of the hem, is a narrow binding of the navy blue. This is one of the smartest models of the season and may be copied in black, navy blue, tan, or grey for \$110.

#### A VARIETY OF CAPES

The cape has appeared in almost every form this season. It drapes, fastens at one side, hangs from the shoulders at the back, and does various other interesting things. A tailored costume showing a short cape which very much resembles a jacket, is sketched at the lower right on this page. It is in navy blue gabardine and is most unusual in cut. It gathers into a slender yoke that is really the base of the collar, thus giving that narrow shoulder effect which is so smart this year. A bias band of the material finishes the bottom; openings in this band form pockets at either side. The



*A trousseau without a silk afternoon frock is a trousseau that is but half-prepared for emergencies of married life*



*Versatile frocks that are charming both for daytime and evening wear are excellent wartime economies for the bride*

shawl collar buttons down to the cape at either side and a wide belt slips through itself in front and fastens with buttons of the gabardine rimmed with narrow bindings of the material. Narrow bindings also finish the armholes. The coat is lined with figured foulard in blue and white. A cape-coat of this type will prove to be a very useful garment for either town or country wear. It comes in all white or in colours for \$85. A simple skirt to wear with this cape-coat is of white French flannel trimmed around the bottom with a band of the same material. It is straight, with even fulness shirred under a straight belt. Good tailoring and the beautiful quality of the material make this an excellent value at \$35. The blouse shown with this costume is of fine white handkerchief linen. Finely fluted ruffles outline the collar and cuffs and small pearl buttons form the fastening. It is unusually reasonable at \$5, and is a true economy as its simplicity makes laundering easy. It may be worn with the tailored suit or with the sports skirt.

#### FROCKS FOR AFTERNOON AND EVENING

A simple afternoon frock of silk or chiffon has a very distinct place in the summer wardrobe these days, and the wise bride will include one or two of these gowns in her trousseau. A model from Georgette, sketched in the upper middle on this page, is extremely smart. It is in navy blue taffeta very simply trimmed with loops of navy blue embroidery silk. The neck and sleeves are bound with the material, and the overtunic buttons all the way down the back with silk-covered buttons. This overtunic is a long straight blouse tied around the waist with a narrow navy blue moire ribbon.

The elimination of colour and trimming emphasizes the charm of the design. This frock may be copied in any colour taffeta silk or in black for \$135.

This season, even the most formal evening gowns are severe and simple. The model sketched at the lower left on this page is an afternoon gown, but may be worn for dinner and in the evening. It is of heavy black crêpe de Chine trimmed with deep bands of black silk fringe. This combination of black crêpe de Chine and silk fringe is one of the smartest of the season and comes from Chanel. The upper part of the gown is embroidered in black silk, and the tunic, which runs up at either side, is finished with the fringe. A crocheted belt of fine black silk cord ties loosely at one side. The plain underskirt is trimmed with the fringe and follows the line of the fringe on the tunic. This distinctive gown will be copied for \$150. There is smartness in the long tight sleeves, the jet buttons which are used at the back to fasten the tunic, and in every line of the gown.

#### THE NEW TREND OF FASHION

In fabrics, it is interesting to note the change in the trend of fashion as the season advances. From taffetas and foulards there is a decided turn towards softer fabrics, such as crêpe de Chine, satin, shantung, and charmeuse. For some time past there has been talk of very little trimming, and the newer daytime frocks have authenticated this mode. Callot's newest frocks are trimmed with bindings and bands of self-material. The costumes from this house may also be cited as examples of a certain tendency towards draping. Drapery is so lovely in the soft materials that one hopes this new style has come to stay all summer.



*In some instances recently the popular cape has grown shorter, acquired a skirt, and become a truly full-fledged suit*





# MRS. HENRY POTTER RUSSELL

Miss Ethel M. B. Harriman, the daughter of Mrs. J. Borden Harriman and a niece of Mrs. William K. Vanderbilt, was married in the American Church in the Avenue de l'Alma, Paris, the latter part of January, to Lieutenant Henry Potter Russell, son of Mr. Charles Howland Russell and grandson of the late Bishop Potter. Mrs. Vincent Astor was the bride's attendant. Lieutenant Russell, who is in France in the field artillery, joined the Harjes Ambulance when he left Harvard and drove at Verdun nine months; he then returned to this country and went to the Officers' Training Camp at Harvard, and after receiving his commission at Plattsburg he went to the French front again. The bride's mother returned recently from Europe, where she has been investigating the work done by women in munition factories in England. Mrs. Russell made her debut in Washington last season and was present also in New York and Newport, where she was one of the most popular debutantes. Last June she went to France with Mrs. Astor and worked as a private in the Woman's Ambulance Corps. She has always interested herself in outdoor sports, and two seasons ago she proved her courage by making a flight in William Dodge's hydroaeroplane at Newport.





DEMMEYER

Baron de Meyer

*It is altogether fitting that Mrs. Charles Lewis Tiffany, Chairman of the Suffrage Party of the Borough of Manhattan, should also be Chairman of the central committee for the work of the Women's Oversea Hospitals, representing the National American Woman Suffrage Association*

## IN THIS WAY DO NEW YORK WOMEN MAKE WAR

SINCE the beginning of the war, a good many efficient hospital units have been sent from America to France, some under private patronage and more under the direction of established hospitals. None of these groups of pioneers is followed with more interest on the part of those at home than the units sent to the Women's Oversea Hospitals, U. S. A.; these hospitals represent the National American Woman Suffrage Association. It is entirely fitting that the chairman of the central committee for this overseas work should be Mrs. Charles Lewis Tiffany, Chairman of the Suffrage Party of the Borough of Manhattan. The first staff, of twenty-two members, sailed in February; they are to open a fifty-bed hospital at a French village twelve miles from the German lines. A second contingent of about thirty members is to sail in April, to take charge of another hospital on the Meuse.

A hospital unit, nowadays, is by no means a simple matter of doctors and nurses. There are doctors, of course, who are specialists, and

A Variety of Interesting and Important War Charities, Both at Home and in Europe, Occupy the Attention of These Prominent Women

nurses, both trained nurses and volunteer nurses' aids. But it does not stop here. Ambulance drivers, mechanics, a dietitian, a radio-grapher, a pharmacist, and clerks, complete this self-sufficient and efficient unit.

These hospitals are organized under the French Government, as the United States Army does not provide officially for women workers. The equipment was made possible by Mr. Henry P. Davison, and the National Woman Suffrage Association provides the maintenance. Should an emergency arise, this hospital will receive wounded soldiers of the Allied Armies, but its primary ambition and purpose is to supply the needs of the women and children of France.

Though the Oversea Hospitals is Mrs. Tiffany's central war interest, it is not her only one. She is a member of the New York Advisory Committee of the War Camps Community Fund; she is Chairman of the War Savings Stamps Committee for the Borough of Manhattan; she was Assistant Supervisor in the Tenth Assembly District

New York State Military Census; and she was a member of the Committee of Women on National Defense (appointed by John Purroy Mitchel) which was known as the Mayor's Committee during Mr. Mitchel's term of office. The members of this committee have continued to work under the name of the New York Mayor's Committee of Women on National Defense.

Miss Gertrude Ely, the sister of Mrs. Tiffany, is at the head of the women workers sent to France by the Y. M. C. A. for canteen service. She receives them when they arrive in Paris, assigns them to their work, and is responsible for the way it is carried on. Her office is in



Paris, but she makes visits of inspection to the various posts to which workers are sent. Miss Henrietta Ely, another sister of Mrs. Tiffany, is the head of a French Army canteen at Épernay.

It is widely said that free-lance workers in the war field are established with difficulty and are now being discouraged in general by the authorities because united effort has been found to work better. There are some free-lance activities, however, already under way, to which this restriction does not apply. One of these is a cross-roads canteen which has been created as if by magic since last autumn.

There is a railroad station at a certain (or, rather uncertain, because censored) spot in France, where four great railways meet. Last October, the three thousand men a day who passed through this place found no bed but a muddy road, none but liquid refreshment, and no amusement, cheer, or comfort of any sort.

But something has happened to this railroad crossing since October—in fact, several things of a radical nature. One is a dormitory holding two hundred men; one is a recreation room; one is a reception room, nearly finished, which is to hold an audience of a thousand; and there are showers and washrooms and meals. All this comfort has been effected in practical and homely fashion—the table-cloths, for instance, consist of clean, cheerful, red and white oilcloth—but for all its plainness, it is evident that no effort has been spared to turn this muddy waste into a minister to human comfort. This unit was organized by Mrs. Belmont Tiffany, now in France superintending its development.

#### A SOLDIER'S CINDERELLA

Those who are on duty in hostess houses have many rather heart-breaking sights to see, though it is true those sights are a little less heart breaking because of the very presence of the hostess house. But the occasional happy endings to the human documents here unrolled help to make up for the sad ones. The newest of these friendly havens for men in the service is fortunate in recording a wedding among its achievements. This wedding took place on February 14, in the Young Women's Christian Association Hostess House, at Twelve West Fifty-first Street, between Mr. Frank Daly, a yeoman from the Brooklyn Navy Yard, and his sweetheart, Miss Phoebe Hall, who was staying at the recently opened hostess house. The house committee, aided by some young girls of the Junior War Work Council, helped the bride to purchase her trousseau at short notice; one friendly débutante pinned on her veil, while another brought the bouquet, to the delight of this little war-time Cinderella, who had to pinch herself to prove she was indeed in New York and not in fairyland.

The house was the gift, to the Y. W. C. A., of Mrs. H. P. Davison, its former resident; the furnishings were variously contributed. It provides comfortable bedrooms, baths, and meals, at moderate rates, for the mothers, wives, and sweethearts of the men in service who live in distant cities and are stationed in this vicinity. There is also a library and reception-rooms where the guests may meet the friends they have come so far to see. There are, at the top of the house, two large sunny rooms and a bath, all at present in the hands of the decorator, where visiting babies may retire to avoid all such disturbing elements as their elders prove to be in their scheme of life. More than any of the very generous

material benefits supplied by such a house is the spirit of welcome and interest which pervades every corner of it.

In the February 1 issue of Vogue appeared an article on the reconstruction of homes in the devastated districts of France which was, at that time, ably carried on by Miss Anne Morgan and others of the Civilian Committee of the American Fund for French Wounded. Since then a separate committee, called the American Committee for Devastated France, has been formed, and this new organization, with Miss Morgan at its head, will continue the work which has already done so much for devastated France. A new member of the committee is the Countess de Bryas, who is related to the Willing family of Philadelphia and who is said to be one of the five most beautiful women in France. The Countess has come to this country to lecture on this rehabilitation work.

Once begun, this work of rebuilding, replanting, and renewing the sources of supply has grown and is growing so rapidly that any facts published about it are dwarfed, almost before they reach the public, by the almost overnight expansion they may have attained in the meanwhile. Some of the reconstruction work has been destroyed by the recent heavy fighting, but the committee is more than ever determined to replace this damage and continue its work. Up to the time this is written, eight hundred and fifty families have been reestablished in some sort of homes. The number of trees planted and acres ploughed grows almost daily. General Petain has indorsed the work of this committee most enthusiastically.

In speaking before the Cosmopolitan Club, Miss Morgan, who returned to New York temporarily in February, cautioned Americans against thinking of "reconstruction" as meaning a rebuilding of homes as they were before the war. That is far from possible at present. The best that can be done at first is to erect a rude shelter which the family can call home (and how ready they are to call that spot home, where their fathers lived and died) and to plan the cultivation of crops.

It is in pursuance of the emphasis laid first

of all upon the land itself, that this reconstruction unit is now working. The raising of crops in France, if it becomes extensively possible, will solve three problems at once; it will come first of all to the rescue of the French civilians, whose readiness to start life afresh, evidenced even in the midst of their suffering, need not be emphasized; it will partly obviate the transportation difficulty; and in time these crops may even be used to feed the American Army in France. To these various ends, Miss Morgan is recruiting an agriculturally educated contingent for work in the Aisne district.

Another development furthered by this committee—one which will closely touch American sympathy—is in the matter of the children of France. Some American children gave a Christmas party last winter to five hundred French children at Blérancourt; hosts and guests did not meet, but the occasion was not the less a blessing on that account, for this was the first absolutely joyous Christmas these French children had had for three years.

#### A CHRISTMAS FOR FRENCH CHILDREN

And it was a joyous Christmas:

"Two military *barragues*," says a report from Miss Morgan, "were lent by the French army for the occasion; in one was held a moving picture exhibition, greeted with shouts of joy and laughter from children who a few months previous had forgotten how to play. In the other were long tables, set between French and American flags, under real Christmas greens, and each child chose his own present from those piled on the tables; afterward, as it was very cold and snowy, each child had a cup of hot chocolate and a piece of cake. The faces of the children made one realize what a glad occasion this was."

From now on, the American children who attended this party in spirit, and many who did not know about it, are planning another surprise for their far-away French neighbours. Some are saving their pennies; others are selling their old schoolbooks; and all the money they contribute will be sent to France to buy schoolbooks for the children there. Each teacher becomes the head of a small circulating library and distributes the books which are in his charge to the community where most are needed. The necessary books to conduct these schools that have been reopened can be bought, of course, only in France. In this connection, it is interesting to note that the prices of books in France, so publishers say, have not been greatly advanced by the present war.

#### A RED CROSS TOUR OF INSPECTION

An enthusiastic report of the immense work of the Red Cross has been brought back to this country by Mrs. August Belmont, who is Chairman of the New York County Chapter of the Red Cross and a member of the Campaign Committee for raising funds for the Red Cross. Mrs. Belmont has been in Europe for three months, visiting in that time the trenches, base hospitals, and hospitals, both in France and England, for the purpose of informing the Red Cross here of needs and conditions in Europe. She deplores any feeling of impatience or unnecessary criticism, saying that those who criticize must do so constructively. The American troops are especially glad, according to Mrs. Belmont, to see "an honest-to-God American" face, and beg their visitors to stay longer; they are courageous and each is eager to do his share.



© Walter Scott Shinn

Mrs. Henry P. Davison has presented the Y. W. C. A. with her former residence, to be used as a hostess house for the mothers, sisters, wives, and sweethearts of the men in service who live in distant cities and are stationed in the vicinity of New York



# SMALL WAR CHARITIES WHICH MEET BIG NEEDS

ONE of the most appealing of all the calls for help which we are hearing these days, is that of the old people and children,—the refugees from the devastated regions in France, who are destitute and almost without clothing and who ask us for garments and shoes. This winter we have all learned a little about cold and suffering, ourselves, with the lack of coal in so many cities and the bitter cold weather. Our troubles seem almost too little to mention when we think of France, yet perhaps they have made us better able to realize what it must mean to be entirely without coal (for coal is \$75 a ton in France), and with little or no warm clothing. The Duchesse d'Uzès, who is helping with this work, writes that there are so many little children with no underclothing at all and without shoes of any kind, that the committee cannot clothe them all. And there are old people and sick people whose need is just as great. The War Relief Committee of Le Cercle Rochambeau asks for garments, new or worn, and the American Fund for French Wounded will send them direct to France. These garments may be sent to Mrs. John R. MacArthur, 346 West 84th Street, New York.

## TRADES FOR MAIMED SOLDIERS

To-day in France there are thousands of soldiers so terribly maimed that they are unable to take up life again unless some one comes to their aid. Some of them have lost one or both arms upon the battle-fields of France; others have lost both legs or the power to move them. They can no longer fight, yet in some way they must take up life again and make it worth the living. They have given themselves gladly for France,—and therefore for us—and it is surely little enough that we should help them in return. A committee has been formed in France for the purpose of establishing trade-schools to teach these men some trade suited to their condition, by which they can support themselves and, in many cases, their families. There are five of these schools located in and about Paris, schools where a wide variety of trades are taught. Carpentry, cabinet-making, picture-framing, bookkeeping, stenography, basket-making, drawing, binding, shoemaking, mechanics, clock-making, tailoring, carving, and agricultural work are but a few of the occupations which these maimed men may learn. More than four thousand men have already been re-educated in these schools and are now able to support themselves as a result. But since the recent great battles on the western front the need for reconstruction is greater than ever before. The work is one which has so great an appeal—indeed, so great a demand—that an American Committee has been formed to aid in obtaining funds for its support. The cost of training a maimed soldier is about one hundred dollars—a wonderfully small sum when one considers the tremendous good that it may bring into the soldier's life. Mrs. Edmund Baylies is the Chairman of this American Committee for Training in Suitable Trades the Maimed Soldiers of France. She will be glad to receive contributions for the cause at Room 134, Biltmore Hotel, New York.

## A FUND FOR SUFFERING ITALY

We hear so much about the terrible need in Belgium and in France that we are apt to forget that in other countries, too, there is great suffering which we could do much to relieve. The recent heavy fighting on the Italian front has crippled large numbers of Italian soldiers and left many other Italians destitute and in need of immediate aid. Because of this an American committee, similar to the one mentioned in the preceding para-

*Editor's Note—The purpose of these paragraphs is to constitute a brief guide to some of the most interesting of the smaller war charities. The list has been compiled because so many lesser war charities are too likely to be overlooked, as the larger ones are more easily remarked; many people would gladly answer these appeals if they only had a clearer knowledge of what they actually are. The causes are all worthy ones, each with a very definite purpose of its own that does not overlap the others. They are not competitive, but cooperative toward the cause that is the chief interest of us all*



Ira L. Hill

*Miss Phoebe Foster, a devoted worker in the Stage Woman's War Relief, as well as the star in "The Gipsy Trail," is just slipping on one of the windproof vests, made of old gloves and bits of leather, which offer such welcome protection to the men at the front*

graph, has been formed to raise funds for these Italian soldiers and refugees. This committee is cooperating with the *Comitato Lombardo* in Milan, an organization, founded by Italian women, which maintains hospitals, provides the crippled soldiers with artificial limbs, and teaches them suitable trades. The committee also provides shelter, food, and clothing to the refugees from the invaded districts. At present there are a million and a half of these refugees and a steadily increasing number of crippled soldiers, and the need for funds is particularly urgent. Countess Dolores Macchi di Cellere, the wife of the Italian Ambassador, is the Honourary Chairman of this committee. Checks should be sent to Alessandro Oldrini, care of the Guaranty Trust Company, 513 Fifth Avenue.

## WHERE TO SEND OLD GLOVES

Although the Stage Woman's War Relief is by no means a small charity, it is replete with numerous branches; and among its many splendid activities, the work done by the Windproof Vest Committee and its helpers is especially interesting. Out of old gloves and pieces of leather, they are busily turning out for the fighting men garments that are really superior to the sweater. For, besides being warm, these vests are impervious to gusts of wind and assaults of "beasties" alike. The idea of making the vests came, like so many good things, from France. It was Miss Jessie Bon-

stelle who organized the committee for the Stage Woman's War Relief and who was the original Chairman. Now, donations are coming in rapidly and the work is well under way.

## HOW WINDPROOF VESTS ARE MADE

The gloves go first to the receiving station at 18 West Thirty-fourth Street and from there to the cleaner. A well-known firm of theatrical cleaners has undertaken to do this part of the work. Then the gloves are cut to form flat pieces of leather, and in this state they are sent to the "factory" at 10 West Twenty-third Street. There is an interesting story connected with this workroom. Following a speech made before a club by Miss Florence Nash, an enthusiastic hearer asked what he could do to further the cause of windproof vests. It was plain that a place to work would be needed, and the very thing was offered—a large light loft installed with electrical sewing-machines that are accident proof. That was the beginning, and now white-aproned women are running these machines and turning out the useful vests with rapid ease. After the pieces of leather are pressed flat and sorted for size and colour, they are put together, basted, and stitched on paper patterns. The reverse side of the vest is made of cloth or Canton flannel and equipped with a roomy pocket, and the finished article is neatly bound with braid. Some of the specimens are unique

and will doubtless afford cheering amusement to the recipients. One, for example, was christened the "Ancient Mariner," because a book cover emblazoned with those words formed its back, and another was a veritable collection of soliloquizing leather postcards.

## A VARIETY OF GIVERS

Donations for the work are sent in from widely different sources. Lord and Taylor and McCreery, among others, have been especially generous, sending boxes of sample gloves, discarded stock, and glove ends. A cleaning establishment sent a large collection of their uncalled for gloves that are usually sold. The correspondence received by the committee shows a genuine interest and a desire to help among a large circle of people. From a half-blind woman shut in on a farm comes a letter offering the skins of her new-born lambs that so often die of the cold. A widow wants to know if old shoes are useful, and "The Aid Society of the Tribe of Ben Hur No. 48," somewhere in the Middle West, asks for the jacket pattern.

The Windproof Vest Committee is composed of Miss Christine Blessing, Miss Percy Haswell, and Miss Olive May, assisted by a number of industrious volunteers. They are glad to receive donations of any sort of usable leather, from kid gloves to pillow-tops. And they are especially grateful to those who send the gloves already cleaned. To be of value, the leather should be firm and whole when held up to the light; if the surface is broken, it can not possibly stand the hard wear given it in the trenches. Donations should be sent to the Stage Woman's War Relief, 18 West Thirty-fourth Street, New York.

## PATRIOTIC SWEETS

There are more than a few who have kindly memories of the booth at Hero Land where "Commonwealth Sweets" were sold—delicious home-made candies that were giving up all cane and beet sugar for the Allies. These people will be glad to know—if they have not already made the discovery for themselves—that the candy is on sale for the benefit of soldiers at 313 Madison Avenue. "By eating a bit you are doing a bit" holds true in this case, for every sale means a comfort sent to a soldier. The proceeds go to the Trench Comfort Packets Committee and are used in sending shipments to men in service. Most of the candy is home-made and all of it contains only a minimum of sugar proper. Maple sugar is used to a large extent, and honey, molasses, glucose, chocolate, and nuts are important sugar-saving ingredients. No hard candies are sold. Miss Adrienne Rudkin has been the organizer of this war charity, and among her active helpers are Miss Margaret Solley, daughter of Dr. Frederick Palmer Solley, and Miss Lucy Benjamin, daughter of Mrs. William Wallace Benjamin. Here, too, one may order boxes to send to friends in camp.

## TRENCH COMFORT PACKETS

The Trench Comfort Packets Committee, of which Mrs. Mary Willard Hatch is Chairman, and the Food for France Fund also have branches at this same address. There are attractive small things which one may buy to make more Comfort Packets possible, or one may order a Packet directly and even specify the soldier to whom it is to go. These Comfort Packets contain warm garments, soap, pencils, candles, paper, needles, thread, string, buttons, sweets, and other articles that every soldier needs and can not have unless they are sent him. Men in the service of both the United States

(Continued on page 104)



TWO RECENT WED-  
DINGS WHICH WERE OF  
INTEREST TO SOCIETY  
PICTURED BEAUTY TO  
THEIR LAST DETAIL



Charles A. Hoyle



Campbell Studios

Miss Marie Converse, daughter of Mr. Frederick Converse, was married March 7, in Emmanuel Church, Boston, to Lieutenant George McCook, son of the late Anson McCook. Her gown of white satin was trimmed with old lace, and her tulle veil was caught with orange-blossoms. Mrs. McCook is a sister of Mrs. Junius Spencer Morgan, junior; Lieutenant McCook is stationed at Camp Upton, Yaphank, Long Island.

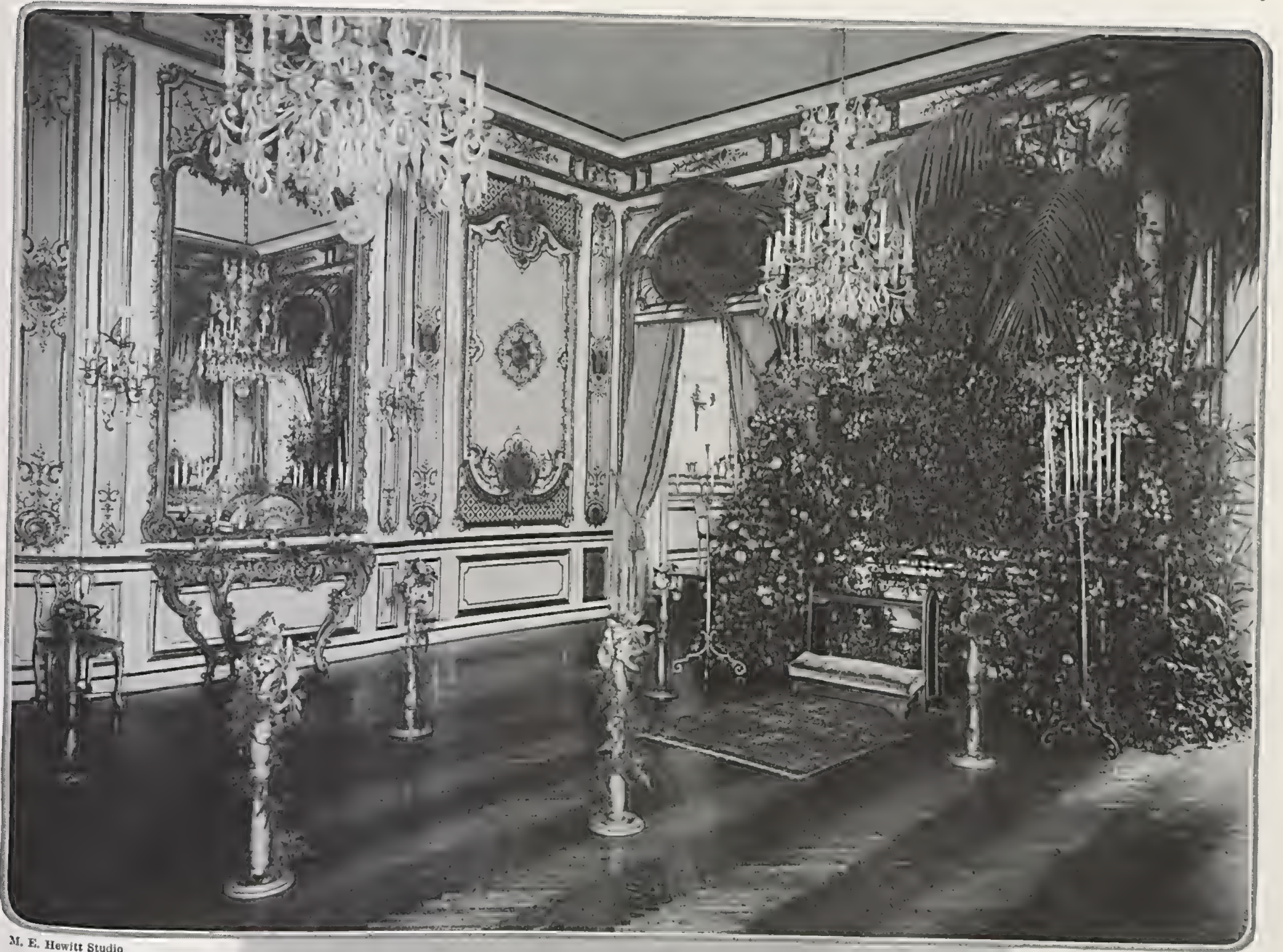


Campbell Studios

The bridesmaids at the Robins-Cogswell wedding were: (left to right, seated) Miss Audrey Riker; Miss Agnes Roudebush; (standing) Miss Mary Van R. Lorillard; Miss Irene Turnure, who has since become Mrs. Rudolph H. Kissel, junior; Miss Dorothy Caswell; Miss Mary Van R. Cogswell, a sister of the bride; Miss Virginia Loney, soon to marry Mr. Robert Howard Gamble; Miss Theodora Mead; Miss Elizabeth Manning

Miss Louisa W. Cogswell, daughter of Mr. Cullen Van Rensselaer Cogswell, was married to Ensign Thomas Robins, junior, U. S. N., son of Mr. Thomas Robins, in the Church of the Ascension, March 16. The bride was charming in her grandmother's wedding-gown of white satin with old Brussels lace. Her point appliqué veil was held with orange-blossoms, and she carried lilies-of-the-valley and moss rosebuds.





M. E. Hewitt Studio

(Above) The beautiful ivory and gold drawing-room in the New York residence of Mr. George Grant Mason made a fitting setting for the marriage of his daughter, Miss Margaret Mason, to Lieutenant Samuel Colt, U. S. R. The simplicity of the decoration, with stands of flowers and greenery making an aisle to a prie-dieu in dull gold, which was flanked by two tall many-branched candlesticks, has great dignity as well as charm. Rose coloured camellias and pale yellow orchids were lovely against the bower of greens



Parker

(Left) The great hall of "Glynallyn," the new home of Mr. George Marshall Allen, at Morristown, New Jersey, was charmingly decorated for the reception after the wedding of his daughter, Miss Loraine Allen, to Lieutenant Allan MacDougall. The tapestry-hung walls were decorated with white birch boughs and Southern smilax; here and there were blue and pink hydrangeas. The stairway at the back leads to the upper balcony; at the right is the door into the morning-room, where the wedding party was served

CHARMINGLY DECORATED, THE HOMES OF MR. GEORGE GRANT MASON AND MRS. GEORGE MARSHALL ALLEN WERE ESPECIALLY LOVELY SETTINGS FOR TWO PRETTY WAR WEDDINGS





© Western Newspaper Union

*Mrs. Arthur Scott Burden, seen walking on Fifth Avenue, has an interesting chairmanship—that of the Pig Committee of Nassau county. She not only preaches an increase of pork production, but she plans to raise pigs on her own estate*

## WELL-KNOWN WOMEN

FROM OUR TWO MOST

INTERESTING CITIES, NEW

YORK AND WASHINGTON



Harris and Ewing

*Mrs. Francis H. Leggett, an American who has lived much in England, spent the winter at the Shoreham in Washington. Her country house is "Hall's Croft," the famous home of Shakespeare's daughter. The Countess of Sandwich and Mrs. David Margessen are daughters of Mrs. Leggett*

*(Left) The Marquise de Polignac, the widow of the late James B. Eustis, was married October 24 to the Marquis de Polignac, who is associated with M. André Tardieu, the High Commissioner of France. The Marquis and the Marquise have taken a house in Washington*

*(Right) Mrs. Henry Tilghman Bull, who was Miss Sally Wainwright before her marriage, is the wife of Lieutenant-Colonel Bull. She has spent most of her life in Washington*



Harris and Ewing

*The Countess de La Grèze, who was Miss Eleanor H. Steele, daughter of Mr. Charles Steele and a sister of Mrs. Devereux Milburn, has spent much of her time in Washington. The Count and Countess were often at Piping Rock last spring*



Harris and Ewing



Harris and Ewing





By Geisler and Andrews, from Central News Photo Service



© International Film Service

With Mrs. Frank Duff Frazier (back) is Miss Mary Warburton, wearing one of the new poke bonnets. Mrs. Duff was a patroness and Miss Warburton one of those present at the Royal Poinciana concert for Belgians who have lost their entire wealth in the war

Miss Hilda Holmes, daughter of Mr. Artemas Holmes, is seen riding in a wheel-chair at Palm Beach. Miss Holmes takes a great interest in German shepherd dogs, and, when she is in New York, she is frequently seen on the Avenue with one of her dogs

#### THOUGH FASHION AND AMUSEMENT

#### WERE NOT ABSENT FROM PALM BEACH

#### THIS SEASON, USEFUL WAR ACTIV-

#### ITIES WERE THE FIRST INTEREST

Mr. Charles B. Alexander, Miss Harriet McCook, and Mrs. John M. L. Rutherford are enjoying a quiet time on the beach. Miss McCook entered the tennis tournament for the war ambulance fund of the United States National Lawn Tennis Association. Mrs. Rutherford, an ardent war worker, was among those who aided Mrs. Pierre Lorillard Barbey as captain of the Poinciana team in the War Savings Stamp drive



© International Film Service



By Geisler and Andrews, from Central News Photo Service

Mrs. Charles W. Band, of Toronto and New York, who is working for the Allies, as her knitting-bag shows, wears the most charming frocks. This one of white silk serge is embroidered in Joffre blue, and the lower part of the skirt is of white knitted wool. Her sweater is of Joffre blue, with collar and scarf of white Angora



© International Film Service

Mrs. Huntington Wilson, of Washington, is spending the season at her Palm Beach cottage, "El Nido." At the Coconut Grove benefit for the Good Samaritan Hospital, Mrs. Wilson purchased one of the tables which were auctioned off for the evening. In this picture she wears a very smart bathing cap with a long beach cape



## A R T

By MARION E. FENTON



Peter A. Juley

"Portrait," by Philip L. Hale, had the distinction of being one of few portraits at the Academy Exhibition

THERE is much truth in the saying that a work of art to-day must be of unusual force or beauty to gain such response as might have come easily to it before the war. Although this may have had its influence in dimming the brilliancy of the ninety-third annual exhibition of the National Academy of Design, it is equally true that the exhibition was not a brilliant one and that this was in part due to patriotic reasons, for many of our artists have joined the colours for the country and left the colours of the palette for times of peace. And even those who might have sent canvases from a distance to add to the success of the exhibition were so hampered by transportation difficulties that not more than two-thirds the expected number of canvases were sent in, with the unusual result that all that were accepted were hung, yet did not crowd the walls more than ordinarily.

## THE FIRST ALTMAN PRIZE

The first Altman prize was given to Paul Dougherty for a rather heavy painting of brown rock and green swirling water, called "Bottalack Cove." The water was ably painted, but the rocks which framed it into its narrow pool were less convincing and much less interesting than has been most of this painter's work. It was a painting scarcely inspired to the point of a thousand dollar prize. The second Altman prize seemed more happily bestowed on Childe Hassam, who has shown us, this last year, the beauty of floating flags along Fifth Avenue and has painted them with great skill and beauty. In his "Allies' Day, May, 1917," which won the Altman prize, he treated a difficult subject with such skill as to make of it a thing of beauty in which the bright colours of the flags formed a brilliant and varied pattern against the soft greys of their background. One of the recent paintings of Indian life, "Going East," by Walter Ufer, won the



(Below) Childe Hassam stands supreme as the painter of floating flags in our city streets. "Allies' Day, May, 1917," won for him the second Altman Prize at the exhibition of the National Academy of Design



"Maytime," by Ivan G. Olinsky, although divided in composition, was full of charm both in quality and colour

Thomas B. Clarke prize. Although it was hard and a painting of type rather than of individual portraiture, it was sufficiently strong and vigorous to merit notice and to claim a prize.

## A SYMPATHETIC CHILD PORTRAIT

For her sympathetic and wistful child portrait, "Tell Me a Story," Lydia Field Emmet received the Isaac N. Maynard prize. Her painting was one of the truly delightful canvases in the exhibition, painted in full accord with her subject and with a skill and grace which made it not only pleasing as a portrait, but also a canvas of distinction and charm.

To the admirers of the work of Joseph Pearson, Jr., who has painted so many excellent and decorative compositions after the spirit of Japanese design, with bird and landscape motifs, "Spring," which won the Saltus Medal, was a disappointment. In contrast to his usual richness of effect, this painting was thin and cold. Howard Giles, who has painted "Maine Woods" with his mind bent on the newly demonstrated theory of the basis of all Greek and related Art—that of the growth of plant form as typified in the sunflower—won the Inness Gold Medal; while the three Julius Hallgarten prizes were awarded for two portraits and an able still life. The first of these went to Leopold Seyffert for a hard and definite portrait of "Mrs. Leopold Seyffert," a portrait painted in modernist spirit and enveloped in little mystery. It was in marked contrast to the "Self Portrait" by Lazar Raditz, which won the second prize. While the first included the portrait

(Continued on page 120)



Decorative and broadly painted, with a freedom which was in keeping with its subject, was "Youth," by Max Bohm



## M A K E R S o f M U S I C

ONE afternoon, late in March, an audience of eager Americans crowded Carnegie Hall to listen to the playing of a little man of seventy-two winters, whose finger-work on his violin was not of the deftest, whose tone sometimes slipped, and whose bow was not always coordinated with the work of his left hand. It showered him with applause; it stood in the aisles and shouted its greetings; it gazed on him with affectionate reverence and called him out again and again before it would permit him to leave the scene of his triumph.

One might well suppose that this audience was applauding the old man's past, since in the present he was obviously not a great virtuoso. And this was partly true. But more particularly the audience was applauding his future.

For Leopold Auer, who is now for the first time in his life in America, has a brilliant future, not "behind him," as the cynic says, but before him. It is as brilliant a future as that of any musician in the past two generations.

## A FUTURE IN HIS PUPILS

Auer's future is in his pupils. As virtuoso he looks backward to the great days of Joachim and Wieniawski, but as teacher he looks forward. He looks forward to the maturing of the amazing powers of Jascha Heifetz, to the ripening of Max Rosen's notable talent, to the continued growth of such artists as Mischa Elman and Efrem Zimbalist, Kathleen Parlow, Francis McMillen, Eddy Brown, and Evelyn Starr. And the end is not yet. For, coincident with Auer's appearance on the concert platform came the announcement that yet another of his pupils, Toscha Seidel, enthusiastically praised by the master, had come to New York with him to play before the end of the present

## Leopold Auer and Some of the Fixed Stars Which His Hand Has Placed in the Musical Firmament

By HIRAM KELLY MODERWELL



Bain News Service

Leopold Auer, of famous past and glorious future



Mishkin

Mischa Elman, the Russian with the "singing tone," is perhaps the most famous of Auer's pupils



Kathleen Parlow, an Auer pupil who will return to America next year



Mishkin

Efrem Zimbalist, the husband of Alma Gluck, the soprano, also calls Professor Auer "Master"

season. Thelma Given was promised for next season, and David Hochstein and Alexander Bloch were already known and admired for their exceptional gifts. Apparently the list is without end. Perhaps reddest Russia still conceals more of Auer's prodigies who will come to us some day and discourse on their instruments of their master's genius.

## AN AMAZING ASSEMBLAGE OF TALENTS

It was Auer's future as measured by these names that the American audience was applauding in Carnegie Hall that afternoon. No one would question the justice of the tribute. Liszt himself did not countersign so amazing an assemblage of talents. In the sheer impressiveness of accumulated reputations there has been nothing so surprising in the musical world for decades; and not even Leschetizky has equalled it. But this "billboard test" is only the beginning of the story. What is most surprising in Auer's pupils is not their outward success, but their widely differing individualities. It is the teacher who can train dozens of youngsters to virtuosity, who is unusual, but the truly great master develops to the utmost what is personal to each, and leaves the soul free, although he trains the fingers to his own standards. Many a teacher is proud of the "studio mark" which he can place upon all who come under his guidance, but it is Auer's dearest boast that his pupils bear no mark save their own.

Perhaps it was less than just to dwell in the beginning of this article upon the few marks which age has set upon Auer's playing; they were details, detected by the close observer only. The impression which the man left was that of an almost youthful vigour; his tone was (Continued on page 130)



Apeda

Eddy Brown, the American, who as a child prodigy studied with Hubay, had his final coaching at Petrograd under Auer



Maurice Goldberg

Heifetz, one of the sensations of the season, is a pupil of Auer



© Victor Georg

Toscha Seidel, who came to this country with Professor Auer, made his debut in New York at Carnegie Hall on April 14





Baron de Meyer

Laurette Taylor has taken time to give four matinées of the plays of Shakespeare on four Fridays in April. She appeared in scenes from "The Taming of the Shrew," "Romeo and Juliet," and "The Merchant of Venice," and her rôles were played, not according to tradition, but as she herself understood them. A special performance for the benefit of the Red Cross was given early in April at the private theatre of Mr. Frank A. Vanderlip, on his estate at Scarborough. This photograph gives a bit of the atmosphere with which Laurette Taylor played Katharine in "The Taming of the Shrew"



Sarony

Tyrone Power does his duty by Broadway by being villain in "Chu Chin Chow," but that doesn't keep him from playing a very worthy Brutus in "Julius Caesar," given at the matinée performances of The Shakespeare Playhouse. These performances are given on Saturday mornings and late in the afternoon on week-days, so that they may be attended by that generation which spends most of its waking hours in the schoolroom



## S E E N o n t h e S T A G E

One Problem of Present-Day Education Is  
the Production of the Plays of Shakspeare

By CLAYTON HAMILTON



Matzene

Holbrook Blinn plays the leading male rôle in "Getting Together," that successful patriotic melodrama that Ian Hay, Hartley Manners, and Percival Knight wrote to help the recruiting propaganda



Two photographs by Sarony

Blanche Bates plays opposite Holbrook Blinn in "Getting Together," which, unfortunately, could stay in New York but one week, since it was needed for the recruiting under British management

BECAUSE we lack a national theatre, like the *Comédie-Française*, or even a first-class private repertory institution, such as *Le Théâtre du Vieux Colombier*, the problem of keeping the major plays of Shakspeare before the theatregoing public of America has become exceedingly embarrassing. This problem is vitally important and must somehow be solved. Every English-speaking child is entitled by his birth not only to "life, liberty, and the pursuit of happiness," but also to the privilege of seeing the plays of Shakspeare on the stage. We should always remember that each successive college generation endures only for four years and that a high-school generation lasts for only six. Therefore, if half a dozen years are allowed to elapse without an adequate production of "Hamlet," an entire generation of school and college students will be robbed of the privilege of seeing this supreme masterpiece of our English drama at their most impressionable period.

A quarter of a century ago, there was no problem of this kind. My own experience in this regard may be taken as typical of countless others. I am at present thirty-six years old; but, before I had attained the age of twelve, I had already seen no less than twenty of the plays of Shakspeare. I distinctly remember that, shortly after my fourteenth birthday, I learned the entire text of "Macbeth" verbatim, from the outset to the end, in order to be the better prepared to study the readings and the business of the great Modjeska on the occasion of a contemplated visit, for the seventh time, to her superb performance. I have now begun to wonder if my own sons will be cheated out of a similar experience of enthusiasm when they shall attain, in their turn, the



(Middle above). We haven't forgotten the appeal of Laura Ilope Crews in "Peter Ibbetson," so that in "A Pair of Petticoats," a fragile comedy, she still holds our interest

ages of fourteen and twelve. Doubtless, in that future period, there will be no Modjeska on our stage:—God makes so few of them. But what if there should be no production of "Macbeth" at all? . . . That is the problem that we have to face; and this problem is particularly vital to those of us who are concerned with the bringing up of children. What, in future years, will be the use of being twelve years old if there is, at that time, no "Hamlet" in the theatre?

Twenty-five years ago, the plays of Shakspeare were continually kept before the public by a considerable group of actors whose reputation was based on their ability to portray the great characters of our greatest dramatist. The pitiable fact must now be faced that this departed generation has left no notable successors to carry on the work. The retirement of Julia Marlowe and E. H. Sothern left a gap in our theatre which has not been filled. The sole continuator of the old tradition of the classic repertory at the present time is Mr. Robert B. Mantell; and, because of his age, it seems likely that his active services will not endure beyond another decade. We still have plenty of people on our stage who are able to interpret Shakspeare; but, because of present-day conditions, their time is devoted, for the most part, to acting in the plays of some lesser authors. Margaret Anglin, for example, has developed a Shaksperian repertory that is keenly alive and thoroughly delightful; but, owing to the pressure of many other interests (some of which, like her repertory of Greek tragedy, are of quite commensurate importance) she allows her Shakspeare to be seen only once in half a dozen years.

Shakspeare cannot be kept  
(Continued on page 122)

(Left) To have seen Jacques Copeau, François Gournac, and Louis Jouvet in "Les Frères Karamazov" is to realize fully just what supreme acting is



FOR MOODS AS FAR APART  
 AS SPAIN AND FIFTH AVE-  
 NUE BILLIE BURKE WEARS  
 A FRINGED CAPE OR A  
 FLOWER-COVERED TOQUE



Billie Burke in a lace-trimmed muslin blouse from Bendel is an advance agent for summer weather. In fact there is a general festal air about Miss Burke in this photograph that gives the most casual and dispirited observer to understand that life is delightfully gay, if only one looks at it through a lace veil, brightly. A pear-shaped ornament of jade, on a woven green cord, held by a Chinese mandarin emblem, draws a streak of vivid colour on the white background of muslin and lace

(Below) Those who held off a bit when capes were first mentioned are rapidly changing their minds—and for reasons such as this one from Tappé. One glance at its long black duvetyn folds is enough to convert any woman, and further examination of its grey duvetyn lining that shows at the neck and occasionally glimpses out at the side, will make her an ardent devotee. The Bendel hat is of black straw, and the part that looks white is really fashioned of royal blue ostrich fronds

(Below) This smart jersey cloth model from Lichtenstein uses not one of the gay colours that we associate with this graceful type of informal suit. It is a soft grey all over, and where the collar turns back in a great roll, it is faced with white jersey cloth. The coat is half a cape, and the sleeves look suspiciously like those of old dolman design—and a jersey cloth dolman is a quaint thought. The Bendel hat is grey embroidered straw, lined with blue



When one sees a little veil which comes just below a provoking nose and just above a delightful upper lip one remembers the days of chignons and little round hats—such veils were in their heyday when Saratoga Springs was full of belles, and Niagara Falls the “set” for honeymoons. Very appropriately the brown hat from Lichtenstein on which this veil is worn is covered with velvet flowers of a faded rose-colour—ashes of roses was a favourite shade in Queen Victoria's young days





HATS AND PARASOLS AND BAGS WHICH  
WILL MAKE A GAY AND CHARMING BIT  
OF COLOUR IN ANY SUMMER LANDSCAPE

MODELS FROM ALTMAN



Whether the background is a stretch of beach or a summer veranda or a tennis court, the foreground is bound to be altogether charming when it contains a decorative person with a hat of natural colour straw banded with Chinese red brocaded silk and a parasol-knitting-bag of the same gorgeous red fabric. The parasol handle is of natural wood and the hatpins which are thrust through the hat are tipped with balls of Chinese carved wood

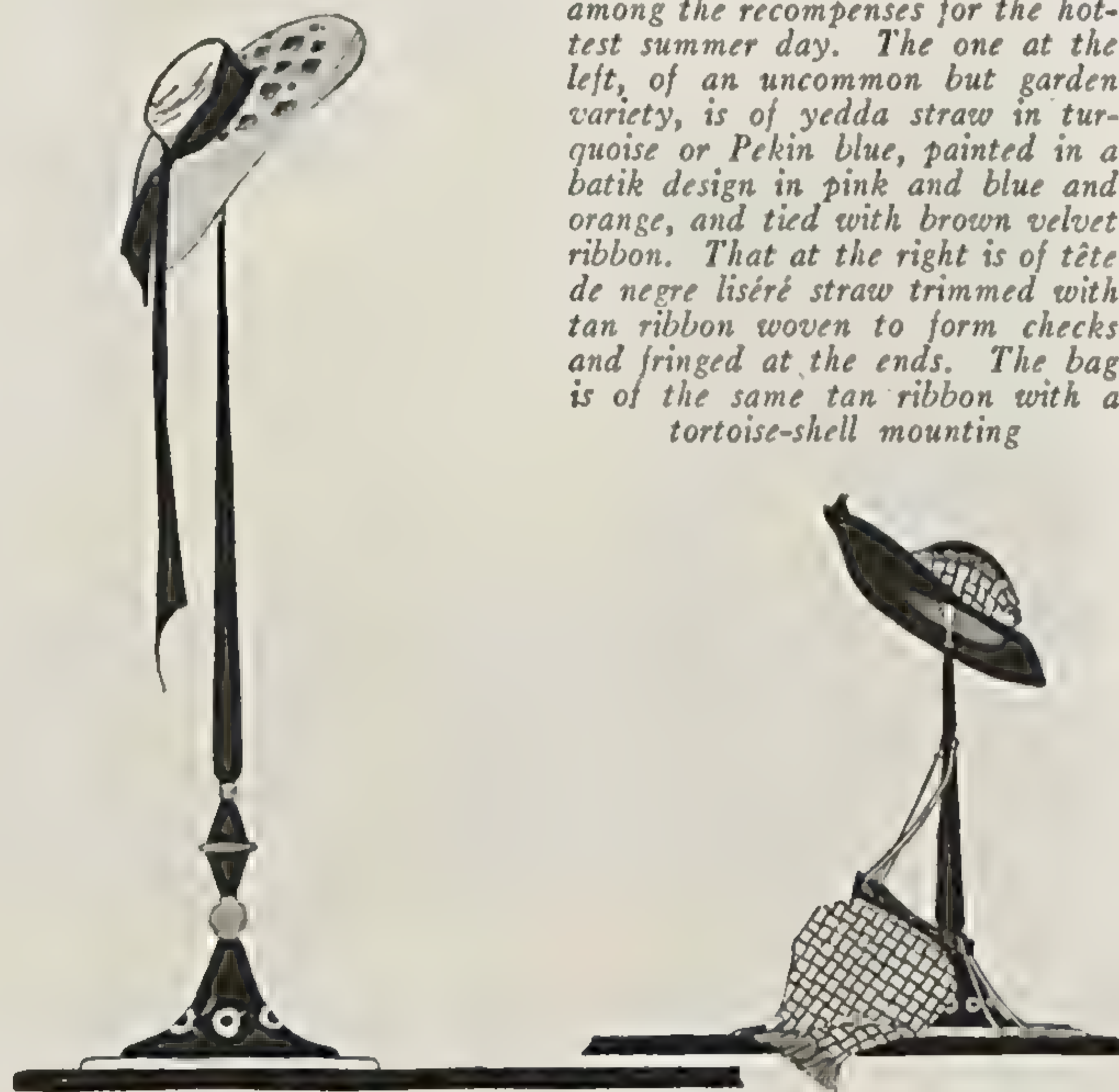


There are ever so many delightful things brought out by the summer sun, such as roses and hollyhocks and shade hats and parasols. This hat and parasol should bloom at the same time, for the hat is of purple yedda straw faced with white crêpe and tied about the top of the crown with purple and white checked grosgrain ribbon ending in a perky bow, and the parasol is of purple silk banded with the ribbon and having a handle of white enamel



This sports coat didn't bother with sleeves or a collar or even shoulders, for it felt—and quite rightly—that it could count on its own loveliness to make up for a great many things which are necessities to its plainer sisters. Its plainer sisters, you see, are not shimmery affairs of yellow and white changeable silk embroidered in navy blue silk and tied at the shoulders with navy blue cords. If an added attraction were needed, it is more than furnished by the small sports hat of the same happy colours and materials

Big summery hats which offer shade and frame the face becomingly are among the recompenses for the hottest summer day. The one at the left, of an uncommon but garden variety, is of yedda straw in turquoise or Pekin blue, painted in a batik design in pink and blue and orange, and tied with brown velvet ribbon. That at the right is of tête de negre liséré straw trimmed with tan ribbon woven to form checks and fringed at the ends. The bag is of the same tan ribbon with a tortoise-shell mounting





# THE BRIDE *has* a THOUSAND JEWELS; *the* GROOM *but* ONE

THERE was a time when there was just one thing that a wedding-ring could be, and if it varied so much as a millimetre from prescribed breadth and thickness, the woman who was destined to wear it might just as well have interspersed the marriage ceremony with quotations from Amy Lowell—the effect on her startled friends and family would have been the same. But now all that has changed; wedding-rings may be as varied as the emotions of the bridegroom. That fourteen-carat-clad conventionalism is a thing of the past. Wedding-rings range from slender fine-spun circles of platinum to elaborately engraved platinum bands that stop at nothing in the way of decoration—not even diamonds. As to the motif engraved on these new rings, it can be almost anything the bride has a fancy for, from edelweiss to orange-blossoms. A ring beautifully engraved is shown in the group at the bottom of this page.

Baron de Meyer



*A still life group from the bride's dressing-table affords a glimpse of some of those little things that make engagements delightful and marriages successful*

JEWELLERY FROM MARCUS

## RINGS THAT MAKE ENGAGEMENTS EASY

But, of course, the wedding-ring is reached only by the natural and easy transition of the engagement ring; and nothing could be easier or more natural for any one to accept than the engagement rings that are being designed nowadays. For the day of the simple gold hoop, firmly grasping a single diamond in its many-pronged clutch, has gone. When in the spring a young girl (whose fancies are much fancier than any young man's) begins to think of diamonds, she sees them in the plural, exquisitely set in platinum and surrounded by brilliants. Perhaps she occasionally muses on a sapphire, or even two, set in a perfect galaxy of beautifully cut diamonds in a design that resembles a delicate frostwork rather than a man-made commodity. (And if anything ever was a man-made commodity, the engagement ring is it.) Of course, there was a pre-hoop period—that mid-Victorian time when the cipher engagement rings were so popular. These rings were gold bands set with stones, the



*This photograph case (for the groom, this time) is of engine-turned gold*



*When the bride wears this locket, it looks like a beautiful pendant of platinum*



*This is a clever and useful address book with engine-turned gold covers*

of the page. These stones are outlined with minute but perfectly cut diamonds that reflect the lustre of the larger stones and add an exquisite fineness to the ring. Another variation of this type of ring is shown at the extreme right of the group. Then there is one particularly beautiful ring with a sapphire in the middle and a diamond cut to suggest a heart on each side of it. These stones are mounted in a wonderfully made platinum setting, delicately jewelled with small diamonds; this is shown in the middle of the group on this page. If a round diamond is used it may be set in a square platinum frame, with a tiny diamond set in each corner of the square, a setting which makes the diamond in the centre look considerably larger than its actual size. A ring with the stone set this way is shown on this page, and to the left of it is another ring set in a square mounting, but with the corners of the square cut in, instead of being filled in with diamonds.

## THE MILITARY ENGAGEMENT RING

There has been designed another engagement ring that is meant especially for the war bride-to-be, a ring which is (Continued on page 113)



*A diamond-banded cigarette case of gold and enamel has a tassel of seed pearls and a convenient lip-stick linked to its handle*

initial letters of which spelled such trifles as "Affection" or "Regards" or "Allegiance." The woman whose ring spelled merely "Love," was considered positively neglected. That was on the outside; but the engravings on the inside of these rings were to those external sentiments as the chapter heads of a Henry James novel are to the chapters. Engagements at that time were affairs of crushing solemnity. The bride-to-be was constantly reminded that hers was not to reason why; hers

was but to thank an all-beneficent Providence that it had seen fit to lift from her the menace of spinsterhood. And so the inscriptions in the engagement-rings of those times had all the easy lyric grace of epitaphs. The woman whose ring bore the noncommittal "A Pledge of Affection," or the brief more businesslike "Aff'ly," followed by a terse statement of the initials of all parties involved, was spared a great many harrowing details and was regarded by her friends as "sen-



*(From left to right) A platinum engagement ring is set with a diamond and a sapphire and outlined with small diamonds; the new wedding-rings are slender engraved bands of platinum; the large sapphire of this engagement ring is between two diamonds; the square mounting of this engagement ring is unusual; two diamonds of a new cut flank this perfect sapphire*



*Green gold is the background for the enamel design and the diamond bands which make this vanity case so irresistible*



To enjoy the luxurious comfort of a negligée, one should wear a boudoir corset. (that is a brassière as well) as guiltless of bones as the one at the left of the sketch. It is of triple voile trimmed with bands of pink satin and hand-made flowers, and it is every bit as dainty as the new Dutch cap of fine cream Malines lace with flowers in pastel colours. The pink satin corset for a young girl, shown at the right of the sketch, slips on over the hips and buttons at the back. It is trimmed with real filet lace and has suspenders of double pink satin ribbons; corsets from Marguerite Lacroix



HAND-WOVEN LINENS AND

REAL LACES TURNED INTO

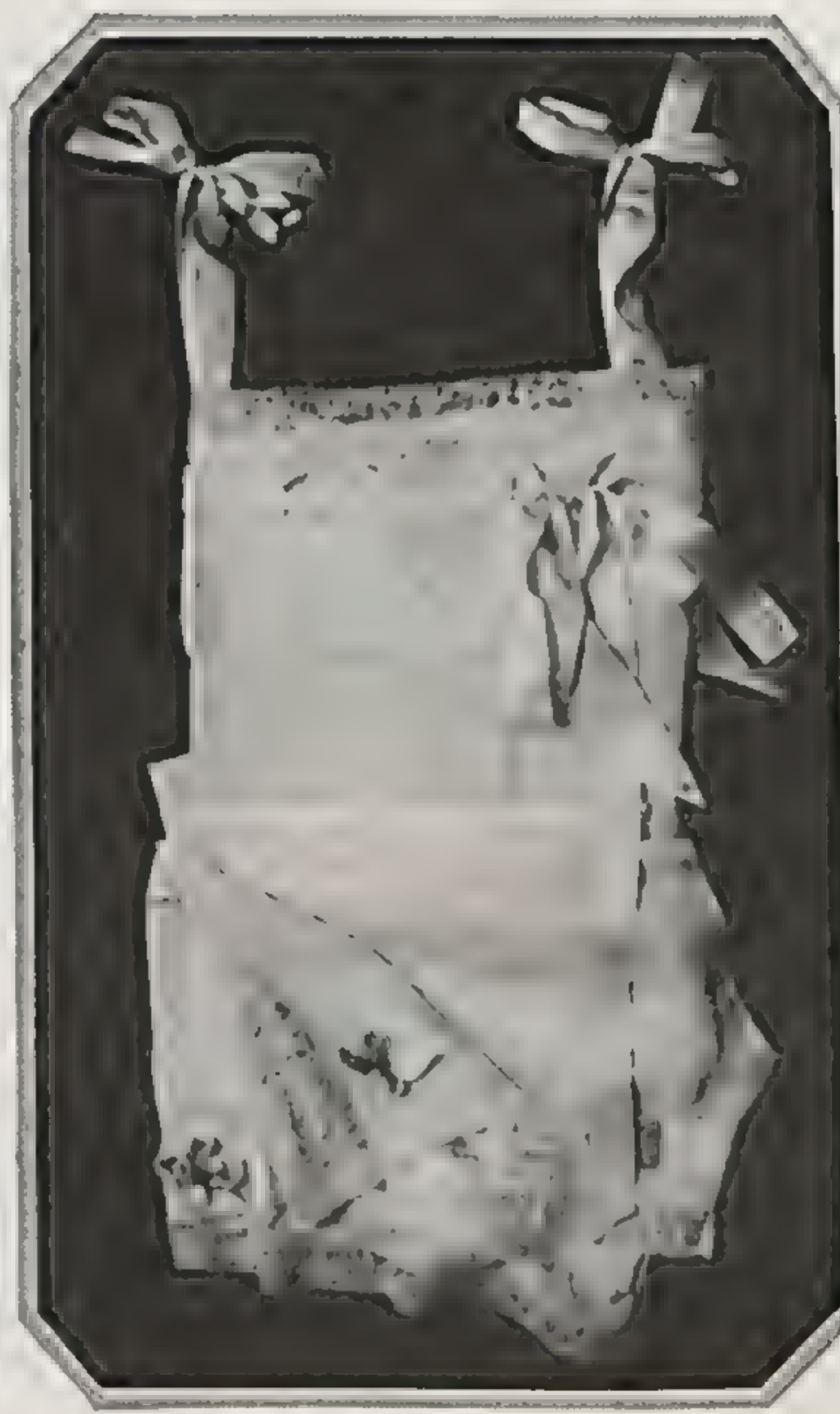
EXQUISITE LINGERIE FOR

THE BRIDE'S TROUSSEAU

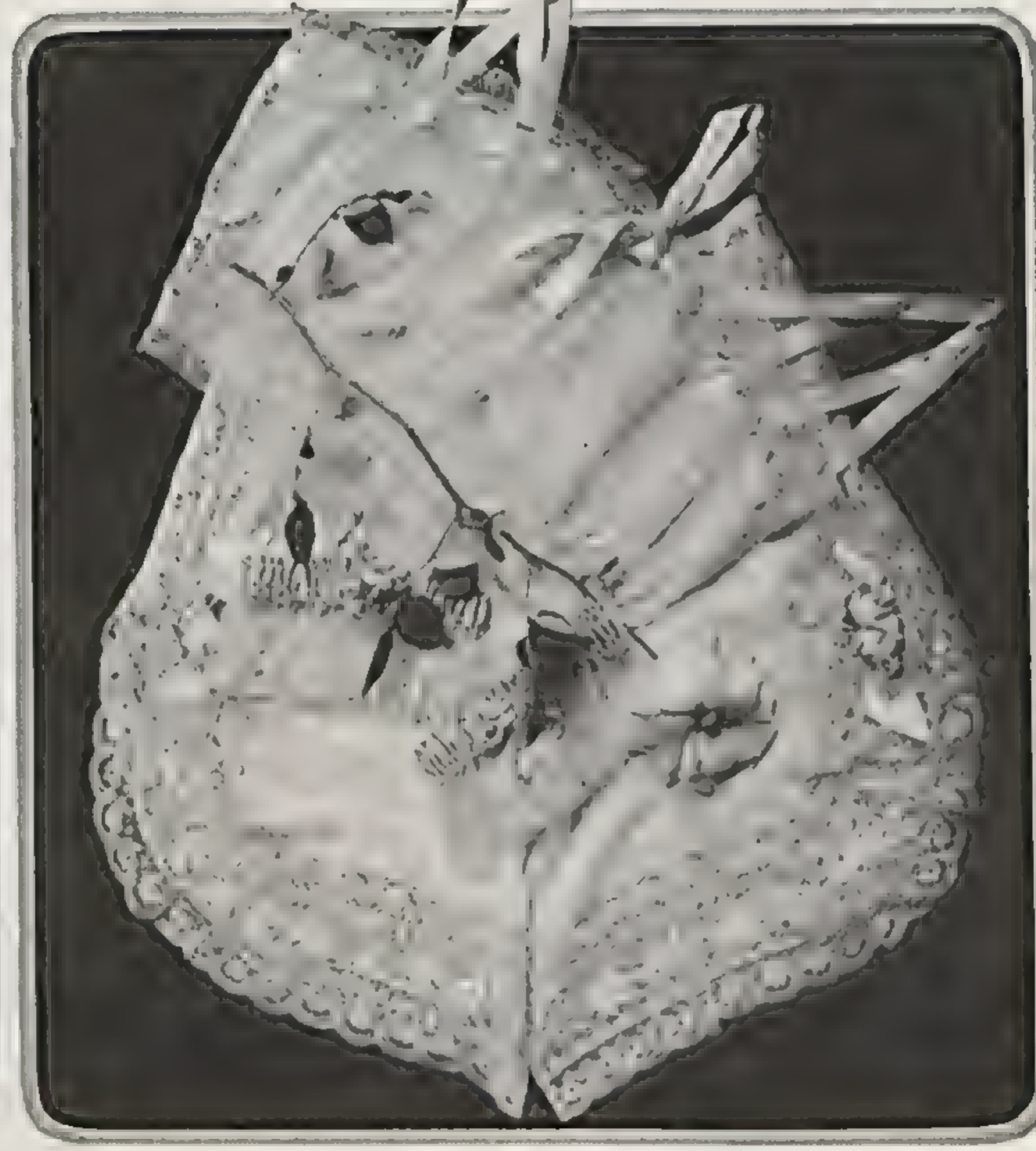
LINGERIE FROM OTTILIE BRAND



It's like the nightrobe of a princess in a fairy-tale, for its sheer linen was woven by hand and its lacy top is of Bruges and Valenciennes lace and à jour embroidery, with satin roses and maidenhair fern. There are knickerbockers and a chemise to match



Soft and fine and lacy is this chemise of hand-woven linen embroidered and edged with Binche lace and trimmed with rose satin ribbons. Drawers to match are trimmed with rose satin



A charming camisole is of filet lace, Lierre lace, Malines edging, and rose ribbon. The drawers are of flesh voile ninon, Alençon lace, and Valenciennes lace with pink satin ribbons, and the garters are Malines lace and soft rose satin with loops and rosebuds



The love of beautiful laces and linens is an inherent part of every woman's make-up. That's why the possession of a nightgown of handkerchief linen, exquisitely embroidered and trimmed with Valenciennes lace and rose satin ribbons, is such a soul-satisfying experience. The attached sleeves of Valenciennes lace are unusual; there is a set of underwear to match the nightgown



This chemise and petticoat live up to the bride's loveliest gowns. The chemise is of fine linen tucked, embroidered, and trimmed with Valenciennes lace and rose satin ribbons. The petticoat is of sheer lawn with an organdie flounce edged with point de Paris and Valenciennes lace. Rose satin banders are embroidered with the name of the garments which they hold



# BELGIAN WAR LACES FOR THE BRIDAL CHEST

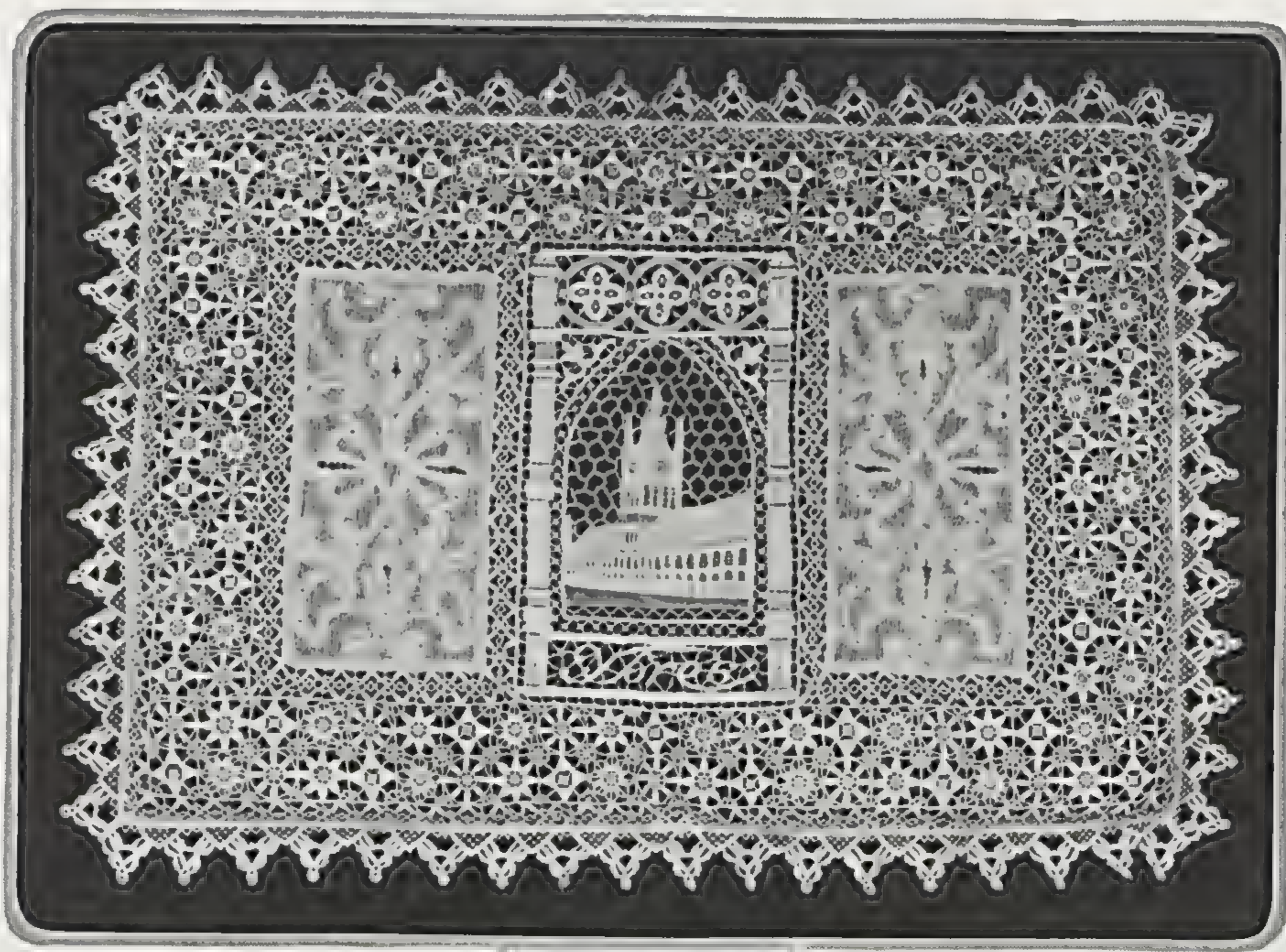
AT the time of the French Revolution, Marie Antoinette's answer to her starving people was that if they could not get bread, they might eat cake. And now, when the supply of linens is continually growing scarcer, one responds to the bride with the suggestion that she fill her chest with laces instead of linens. Thus the law of compensation plays its part, for exquisite laces are coming from the devastated towns in Belgium with an appeal that the bride of to-day can not leave unanswered. The story of how these laces have been rescued is an interesting one and explains how one may share in a deserving form of war relief for the Belgian women.

## THE LACEMAKERS OF BELGIUM

A great part of the work of the Commission for Relief in Belgium has been to give aid to the lacemakers, for war threatened the national industry with complete disaster and its workers with destitution. Almost immediately after the outbreak of hostilities, the *Comité de la Dentelle* was formed in Brussels to carry on and even to enlarge the work of the "Friends of Lace" society, founded by the Queen of Belgium. One of the active members of this committee was the Viscountess de Beughem, who was Miss Mitchell, of Washington. Women were enrolled all over Belgium, lace schools were instituted for children, and local committees were appointed to direct the work and give intelligent assistance. Artists of international repute gave their services for the more elaborate designs, and a permanent staff of expert designers was engaged for the simpler work. The committee also bought up all the necessary special thread available as raw material.

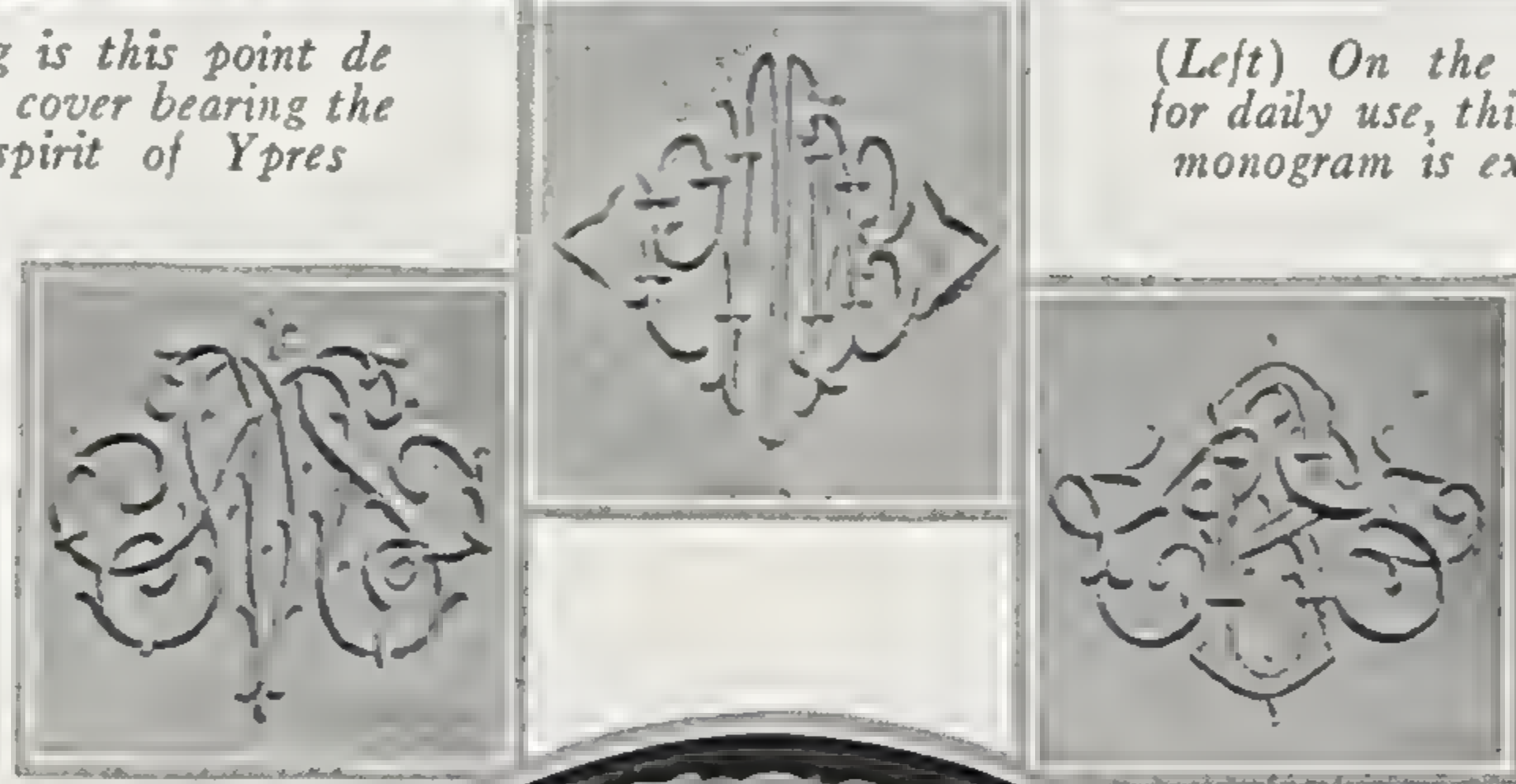
## A WHOLESALE LACE ESTABLISHMENT

The Belgian National Committee of Relief and the American Commission for Relief in Belgium soon cooperated with the *Comité de la Dentelle*, so that a vast wholesale lace establishment was made possible. Through their combined exertions over fifty thousand lacemakers have been given employment, and, besides maintaining it at present, they are preparing for the development of the craft after the war. An active interest in this admirable cause has been taken by the



Very appealing is this point de Venise cushion cover bearing the arms and spirit of Ypres

(Left) On the plainer napery for daily use, this severe type of monogram is extremely smart



The monogram above and that directly opposite it, show more elaborate designs to correspond with lace-trimmed linens; three monograms from Max Littwitz



This cushion cover, from the exhibition at the Arden Studios, expresses in the heads of wheat the Belgians' gratitude to America for bread; diameter, 27 in.

Princess Napoléon, who was Clémentine of Belgium, third daughter of King Léopold II. She has the title of *Altesse Impériale*, and is an aunt of Albert, King of Belgium.

Belgium has always been a great lace centre, with nine hundred schools in which one hundred and fifty thousand men and women were employed in Brussels alone. It is evident that lacemaking there can certainly not be considered a craft of luxury. It is the national industry, meaning the very life of thousands of Belgians, and should have our heartiest support. The deep interest in the cause that Europe has shown is rapidly making itself felt in America, and notable exhibitions of laces have been placed on view both in England and in this country. The one in London, at the residence of the American Ambassador in Grosvenor Gardens, was visited by Queen Mary and opened to the public by the Princess Napoléon. In England these laces are sold at the Belgian Lace Shop, 14 Piccadilly Avenue. To-day, in the London office of the Commission for Relief in Belgium, there are over four million francs' worth of the finest laces; except from this source there is no other stock of real Belgian war laces for sale.

## BELGIAN LACES IN AMERICA

In New York, an exhibition of some of these beautiful Belgian laces was lately held at the Arden Studios; it closed March 30, but the laces are now on sale at 165 Broadway. Every one will of course want to help the Belgian lacemakers, and the bride will find that this handiwork has an especial interest for her. For her wedding-chest this year, she must be content with but a small supply of actual necessities in linen, since it is impossible to

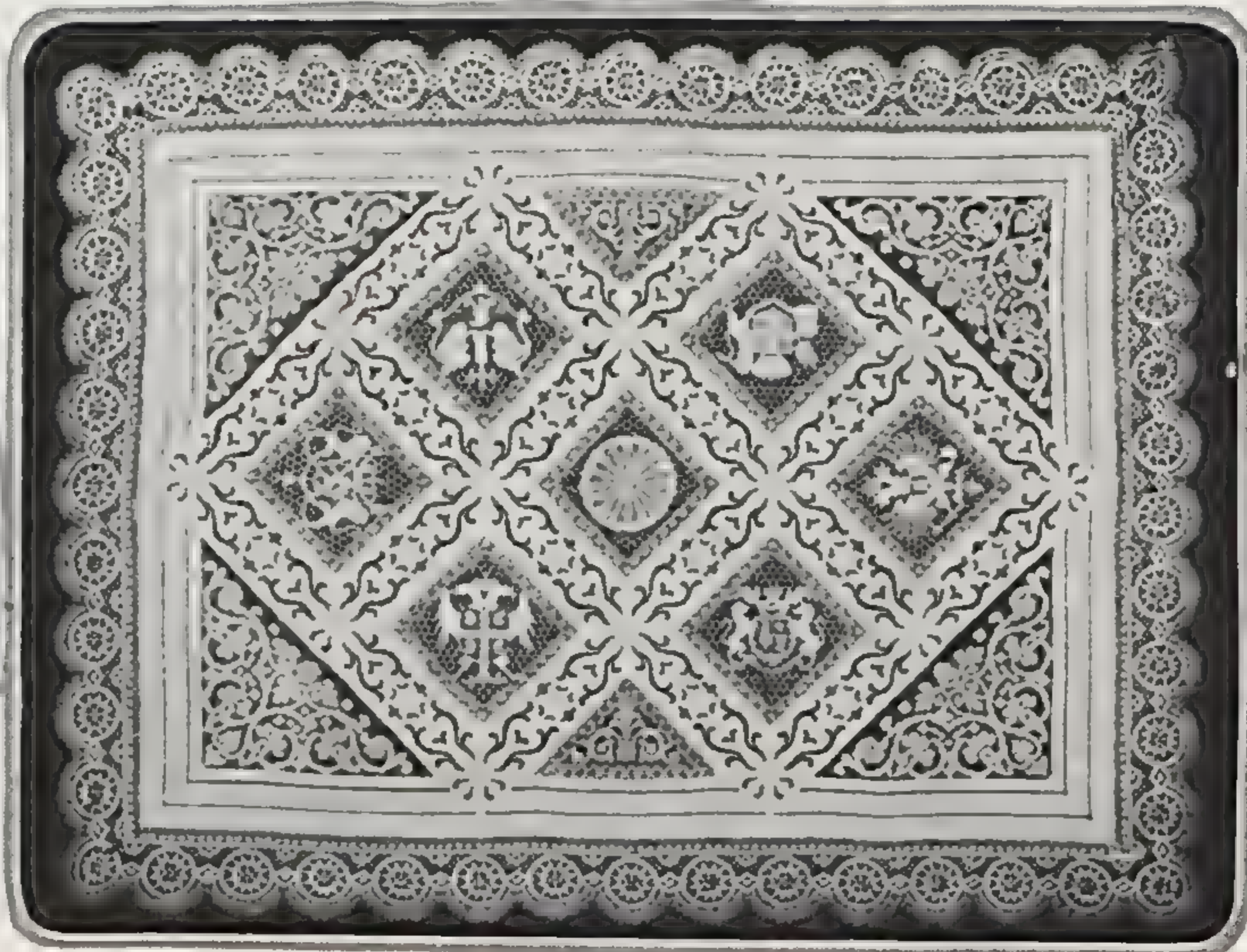
obtain more linen for several years to come. She may, however, start a collection of Belgian laces with a clear conscience, for each piece that she buys means a direct contribution to war relief. Lace again became fashionable this winter for bedspreads and dressing-table covers, and it is used in the dining-room on the sideboard, for table-cloths, centrepieces, doilies, tea-cloths, and runners.

The laces that are now on sale offer an opportunity to add rare and priceless pieces to the bride's collection and make

(Continued on page 106)



A detail of the cloth at the right, with squares of Venetian point-lace surrounded by Cluny and filet lace, shows in the symbols of the Allies how the Belgian lacemakers weave present history into their work



Another cloth from the exhibition of Belgian war laces shows in its border an exquisite example of point de Paris lace. The Belgian Queen's favourite flower is charmingly used as a motif; 27 by 37½ inches



## AN UNUSUAL GROUP OF UNDERWEAR

AT BEFORE-THE-WAR PRICES

SOFT AND LACY GARMENTS TO BE

GLIMPSED THROUGH FLUFFY FROCKS



This nightgown of fine nainsook is proudly conscious that its unusually becoming cut, its bands of embroidery, and its edge and insertion of Valenciennes lace more than compensate for machine-embroidery; \$1.50



An envelope chemise that is both practical and dainty may justly claim to be accomplished. This particularly becoming one is of flesh colour crêpe de Chine with a band of sheer but strong imitation filet lace and is unusually reasonable; \$1.95



An envelope chemise that is of an excellent quality crêpe de Chine trimmed with filet lace and beautifully made has the three cardinal virtues of chemise perfection. The shoulder bands are of satin ribbon; \$2.95



A slip-on camisole of white or flesh coloured satin has quillings of crêpe Georgette point de Venise lace, and Valenciennes lace; \$1.95. The petticoat is of crêpe de Chine with a pleated lace-edged ruffle; \$3.95



It's really a chemise (although it poses as a petticoat and knickers) and it's of sheer flesh batiste with a net-trimmed top and net frills at the bottom. The knickers may be pulled up under the tuck so that only the little frills show; \$1.95



(Below) This is another proof that a nightgown can express itself most perfectly in terms of flesh colour crêpe de Chine, cream filet lace, and fluttering ends of flesh colour ribbon. The crêpe de Chine is an unusually heavy quality; \$4.95



Openwork embroidery has found its way to the Philippines, and the result is a hand-embroidered Philippine gown of sheer nainsook; \$2.49



An unusual value is this envelope chemise of fine nainsook with a design in Philippine hand-embroidery. Top and bottom are scalloped; \$1.95





Irish lace has come into its own again and is more welcome than ever on an underbodice of batiste that is an unusual value; \$1.95. The white lawn petticoat has a double panel front to make it shadow proof, an insert of embroidered organdie, and Valenciennes lace; \$2.95



A dainty lingerie frock and a dainty princess underslip are affinities that belong together. This slip of nainsook that is heavy but exceedingly fine is trimmed with filet lace and satin ribbons of white or flesh colour; \$7.95



Cotton fabrics are fast getting to be as aristocratically scarce as sugar and coal and gasoline, so it is the part of wisdom to make the most of an opportunity to buy a gown of batiste trimmed with a graceful design of Philippine embroidery at a particularly reasonable price; \$2.95



Deft fingers in the far-off Philippine Islands embroidered this fine batiste chemise and drawers and the nainsook petticoat with its pointed scallop design under the embroidery. Chemise, \$1.95; drawers, \$1.95; petticoat, \$4.50

(Above) This Philippine hand-embroidered gown of nainsook is an exceptional bargain; \$1.95. A skirt of cotton fabric has machine-embroidered dots and scallops; \$1



(Left) One of the best bargains on these two pages is this petticoat of heavy nainsook with a hand-embroidered design and a dainty scalloped edge as an added attraction; \$1.95



For her who would be as distinctive in her lingerie as in her frocks are these delightfully original pyjamas of flesh colour batiste trimmed with net bands and an insertion of dainty flesh colour ribbons in a net casing; price, \$2.95

Note—The war has greatly increased the price of cotton goods, and lingerie is becoming more expensive daily. Vogue has taken considerable time and trouble to assemble this collection of attractive undergarments at prices which are exceptionally reasonable for the evident values

It is a wise war-time economy to purchase these models now as, in all probability, it will be a long time before these values can be duplicated. The difficulty now lies not so much in the expense of the workmanship, but in the expense of the actual materials which are so scarce



## S E E N i n t h e S H O P S

IN these times things happen very quickly. Almost overnight the most astonishing things befall men and nations. Women, too, are subject to a like condition of affairs. Take the matter of marriage; as short a time as a year ago, a woman who contemplated matrimony retired into her closet and considered the subject with prayer and meditation. Then, having determined to take the plunge, she spent months in the preparation of a trousseau. To-day things are very different. Tom comes home on a ten-day leave and asks her to marry him day after to-morrow—whereupon she says, "Yes," and has but forty-eight hours in which to get her clothes ready before going away.

## THE WAR BRIDE'S TROUSSEAU

Even with the best Fifth Avenue shops at her disposal, the purchase of a trousseau in this length of time is no small undertaking. We should very much dislike to say just how long it took to assemble the trousseau which this article represents, and we alone could not have done it. The shops themselves have helped. It is astonishing to find how much the unsentimental shops are interested in the war bride. For her, when we laid her case before them, they brought forth their smartest and prettiest things. Some of these things were taken right off the back of the manikins who were pirouetting back and forth in them before exclusively small but properly thrilled audiences in the seclusion of the first spring openings. And for the benefit of the war bride-to-be, when it was explained that she might wish to be economical in her trousseau that she might contribute more generously to canteens

No Matter How Hasty the Wedding,

The Shops Contribute a Complete

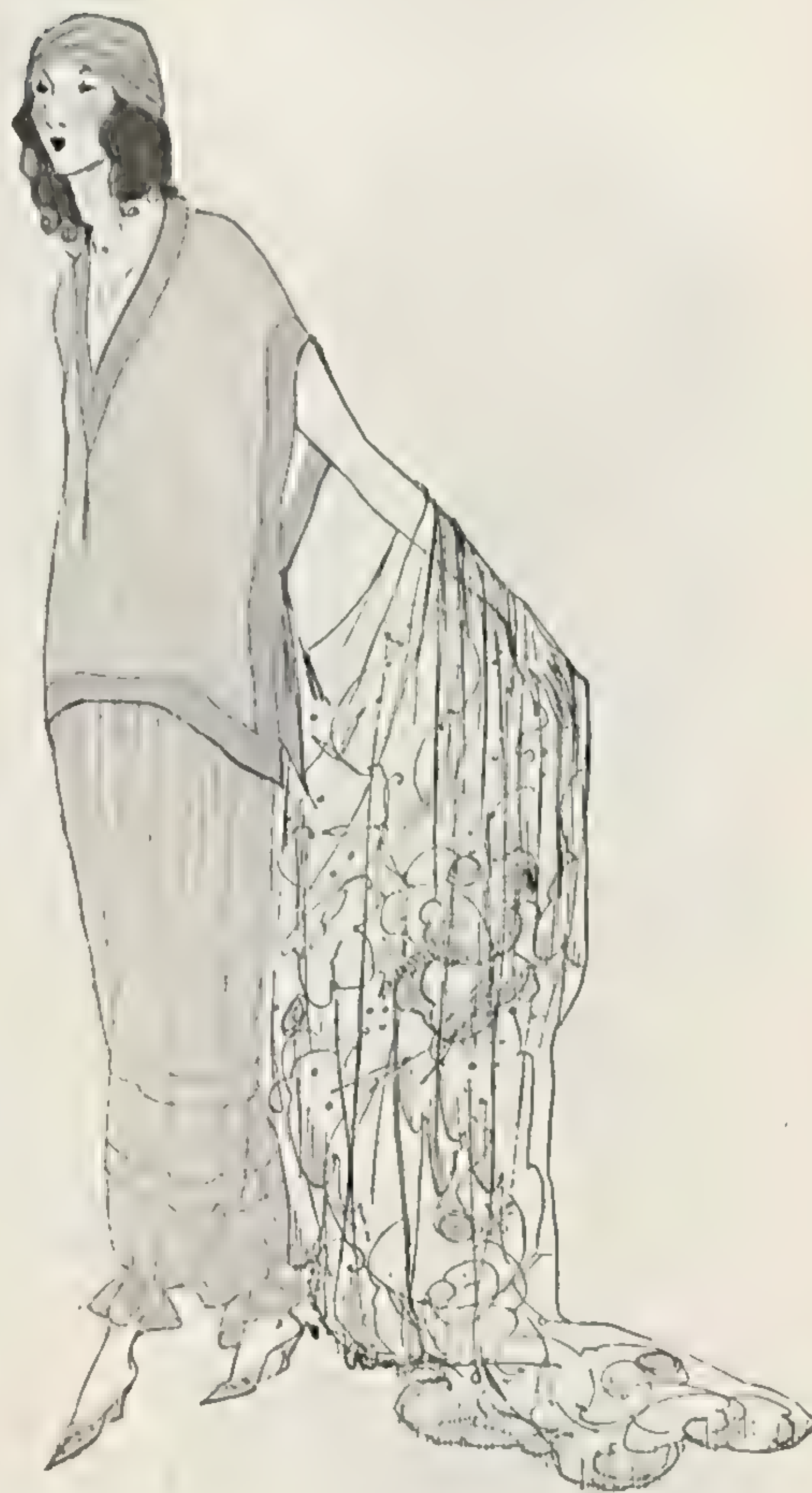
Trousseau for the Modern War Bride

and like things, the shops have in every instance priced these clothes very much lower than they would ordinarily mark them—sometimes as much as fifty per cent. lower.

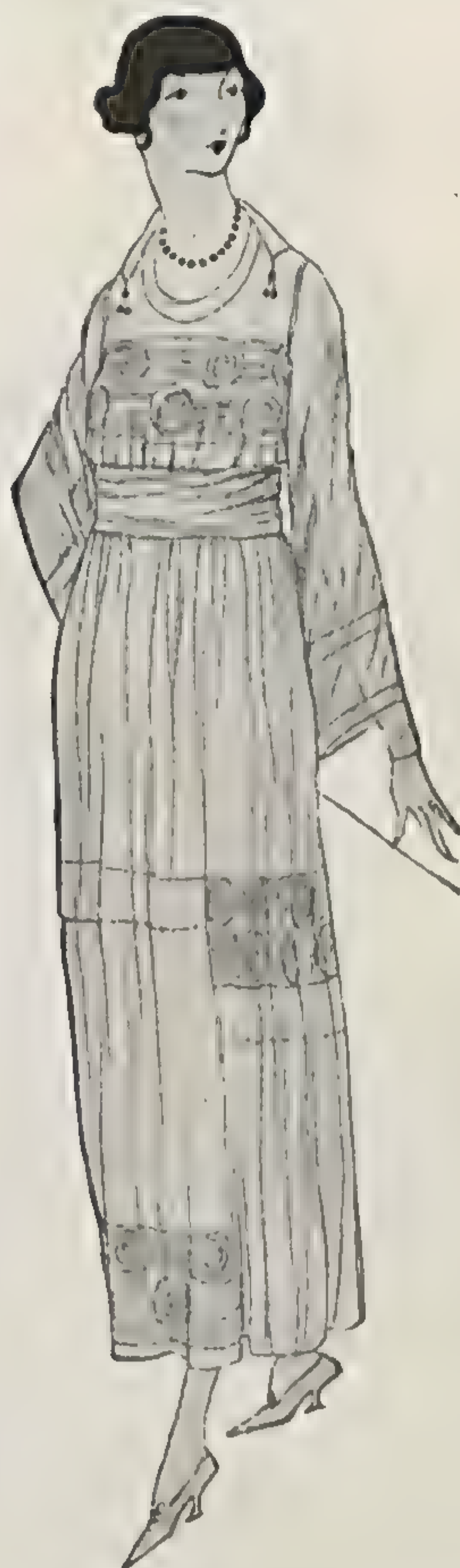
Of course it is not really necessary to be a war bride in order to take advantage of the very extraordinary values which these clothes represent. Any woman, irrespective of man, may be inspired by the desire to become the proud possessor of any one or all of these things. We shall not ask her any questions, and neither will the shops. If the wedding-dress is a soft afternoon frock, the economically inclined war bride may afterwards turn it into an informal dinner gown. The sketch at the upper left on page 80 illustrates a frock of this type. It is fashioned of two shades of charmeuse, a soft grey and a navy blue, and there are splashes of grey embroidery on the navy blue of the cuffs and the slashed tunic. Grey suede pumps for the costume may be had at \$10 a pair. If, however, the groom happens to be of the Army, the bride may wish to wear tones that harmonize with the khaki of his uniform. For her, the gown may be had in a soft tan and navy blue, with matching tan pumps and stockings.

The hat which the bride wears is ex-

There is no gainsaying the wisdom of crêpe de Chine underwear, which takes up so little space and is easily laundered. These pyjamas of crêpe de Chine are banded with a contrasting colour, and the upper garment ties under the arms with tassels; \$7.95



A recent and wholly practical lingerie novelty is the gown of silk shirting, which gives lasting wear. This model is a very new one; \$14.50



The war bride knows that camp affairs do not call for formal evening gowns, but for soft frocks like this one of Georgette crêpe, embroidered in silk; \$29.50



One could travel anywhere with this negligée of crêpe meteor, for it is simple to launder and has no lace that needs dry-cleaning; \$29.50





tremely important, for upon it depends to a large extent the chic of the entire costume. The hat of navy blue Georgetowne crêpe which is shown in the same sketch, has a cleverly draped crown of navy blue straw and a band of the straw at its outer edge. Its only trimming is a thin stiff navy blue feather which curls over the brim in such a way as to accentuate the graceful line of the crown. If the bride is the fortunate possessor of a long strand of pearls, she should certainly wear it with this gown, and, if she chooses, she may have a little frill of navy blue tulle about the edge of her round corsage bouquet.

#### TWO USEFUL SUITS

The next most important item in the war bride's trousseau is her going-away suit, and for this has been selected the one sketched on this page at the upper right. This model of blue and white tricotine, with its scant skirt and its long coat cut on very straight lines, is typical of the smart silhouette of spring. The accompanying hat is of navy blue straw, trimmed on each side with a little cluster of softly curled black feathers which are lightly touched at the ends with gold. The black patent leather oxfords shown in the sketch, which are the most fashionable footwear with a suit of this kind, are cut on a graceful long last; they are priced at \$9.75 a pair. A costume of this sort is smart to wear about town at almost any hour of the day, and it will prove one of the most generally useful items in the trousseau.

Much of the war bride's trousseau must be selected for its appropriate wear in or

about the cantonments, for there she will of a certainty spend much of her time. For bad weather she will have urgent need of an outfit such as that sketched at the lower right on this page; it consists of a sturdy suit of hand-made homespun, which sheds moisture and does not show dust. This is a genuine English suit, cut on the conservative lines which have made suits of this kind so well liked by discriminating women. It is in a neutral toned pepper-and-salt effect, and it is topped by a mannish straw sailor in natural colouring. This sort of a hat, which takes a veil particularly well, is here shown with a 54-inch veil of black Georgetowne crêpe tied about it. Such a veil, which is priced at \$5.50, should certainly be included in the trousseau, for it does invaluable work in protecting the skin while one is motoring or in the brilliant sunshine. The stout boots of brown calf-skin, which are excellent for wear in all kinds of weather, should also be included. These are \$10 a pair.

#### A WRAP AND TWO FROCKS

In the sketch at the bottom of this page in the middle is shown a utility wrap—a cape of duvetyn which may be worn for motoring and general service and may even be pressed into use for evening wear, if a soft colouring such as grey or light tan is chosen. Trimmed only with wool embroidery in self-colouring, it is slashed at the side and held at the collar by two large loops and button-holes. This exceedingly useful garment comes in beige, havana brown, navy blue, and grey; it may also be ordered in tri-

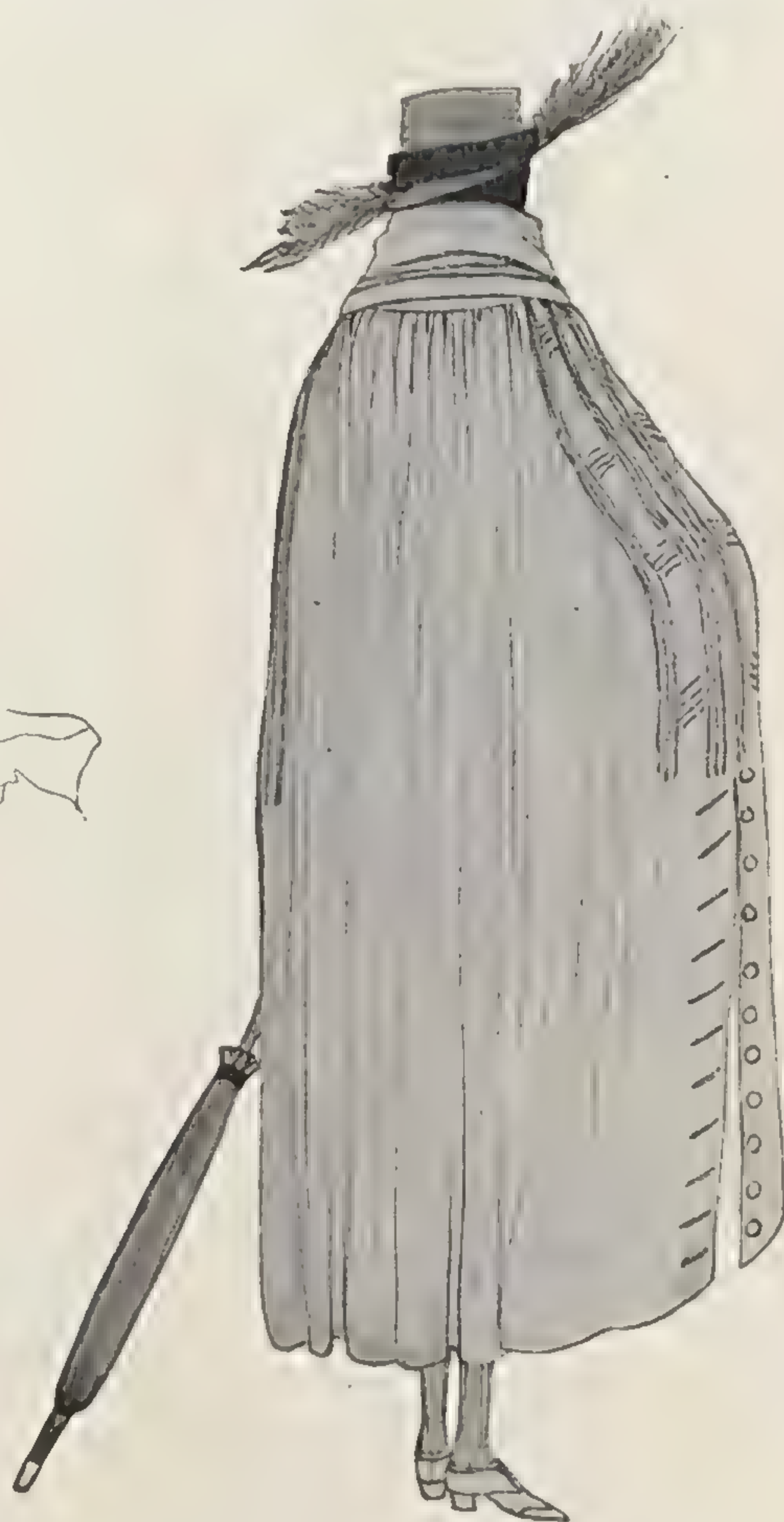
(Continued on page 116)



If the war bride is wed in this charmeuse afternoon gown with its attractive corsage bouquet and unusual cuff, she may put it to many informal uses afterwards; \$95

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

Typical of the spring silhouette and pre-eminently useful is this going-away suit of blue and white tricotine, scant as to skirt and straight of line; \$85. Hat, \$25



The usefulness of this frock of serge, jersey, or taffeta, is more than ever apparent when one considers that no part of it need be laundered. The ribbon at neck and sleeves is easily renewed; \$45. Hat, \$25

There is no utility wrap that is better qualified for many occasions than a cape. This one is slashed at the sides and trimmed with wool embroidery; duvetyn, \$80; tricotine, \$57.50. Taupe hat; \$28

To meet bad weather and hard service at the cantonment, there will be need of an English suit of homespun, which is unaffected by rain or dust; \$49.50. A mannish straw sailor goes well with it; \$86



UNUSUAL GIFTS THAT THE  
BRIDE IS SURE TO WELCOME

THESE GIFTS HELP TO MAKE  
THE NEW HOME HOMELIKE



Just such an exquisite bit of colour as is furnished by this particularly charming Beleeck flower bowl may be the keynote of a whole room. The bowl comes in turquoise blue, coral, jade green, or orchid; \$18

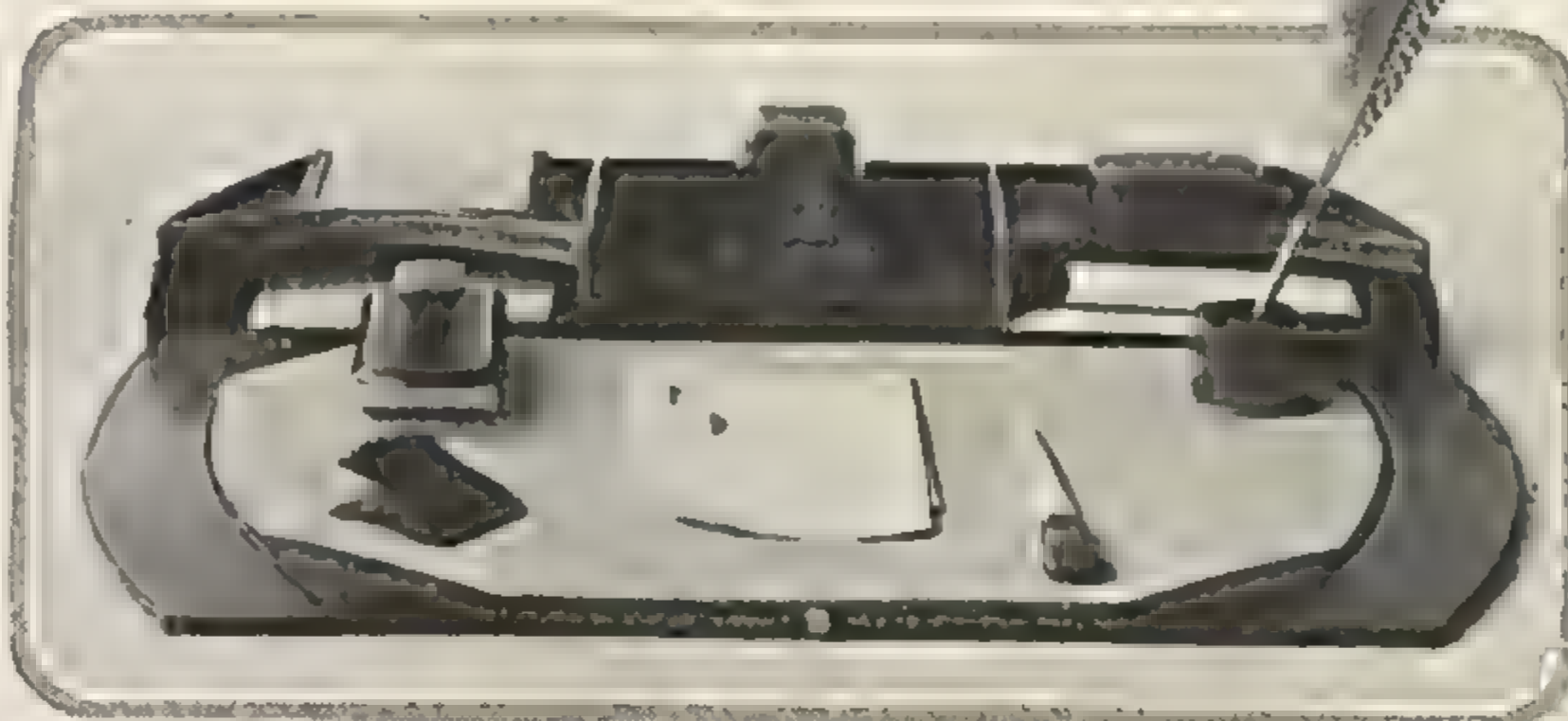


Bradley and Merrill

Yellow is a happy colour and therefore a bride is almost sure to like it. These tall unusual candlesticks and the graceful centre fruit dish are of yellow Capri ware; candlesticks, \$12.50 each; dish, \$15



An Irish design of the time of George II is reproduced in this after-dinner silver set with its quaint wicker-handled coffee pot. The silver tray is a copy of a Chippendale design. Coffee set, \$115; tray, \$75



Roomy and convenient and very complete is a glazed calfskin desk set with a border design of gold tooling. It comes in various pastel shades and includes nine pieces; \$47.50



(Right) This silver tea-caddy has the caddy spoon conveniently tucked away inside the lid; \$20

(Below) Copied from an old Italian design are the walnut chair and tea-table with their graceful carved and gilded swans; chair, \$50; table, \$60. The lustre tea-service includes tea-pot, creamer, sugar bowl, and six cups and saucers; complete, \$30



Crossman

Hogarth, junior, will make an original design in gay colours, cleverly painted on the reverse side of the glass at the top of a carved gold-framed mirror; 42 inches long; \$45

Nothing could make a more delightful gift than a mirror with an entertaining design by Hogarth, junior, painted on glass—an old art, recently revived; 34 inches long; price, \$35







VALENTINE ABOUT

*It happened all on a summer's day—a garland of parchment flowers on top and a soft pink lining underneath white straw. A rim of black velvet adds piquancy to what is otherwise an air of unsuspecting youth*

PARIS PERMITS ITS HATS SOME ODD

DECORATIVE FANCIES, AND CHANEL, WHO

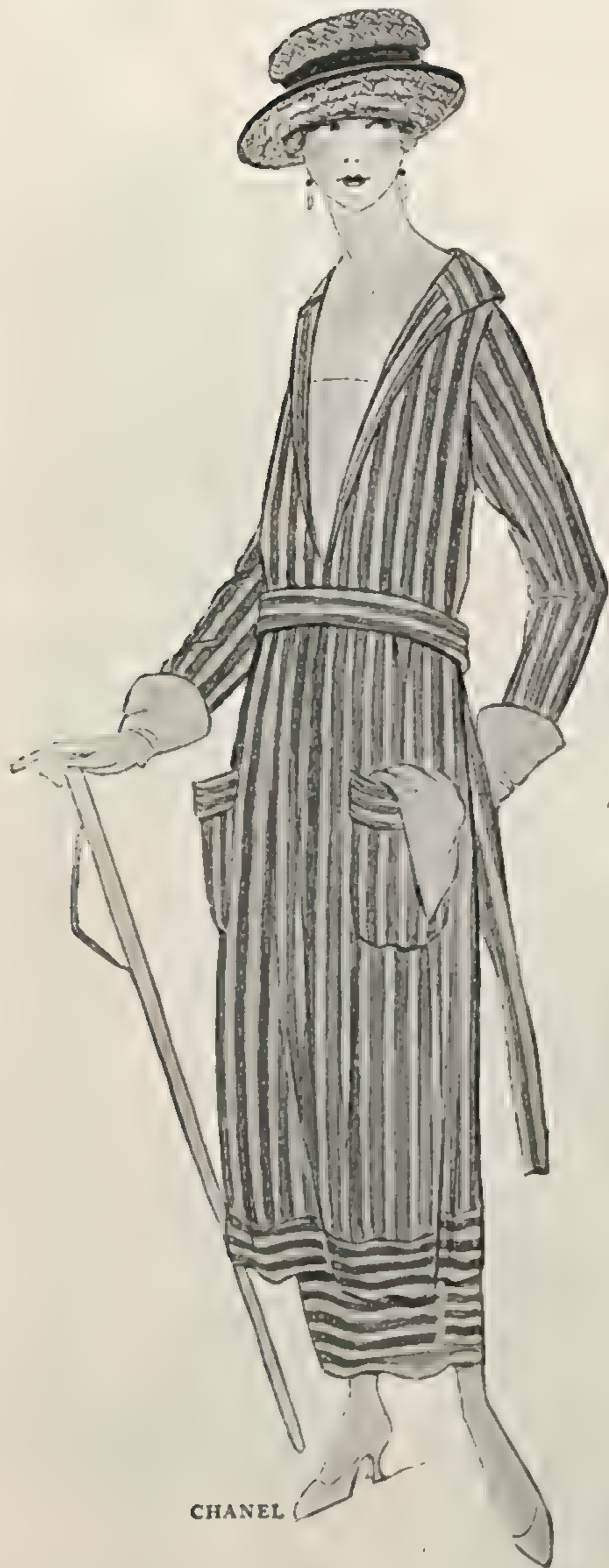
LOVES COLOUR, MAKES THREE CHARM-

ING COSTUMES FOR A CHARMING ACTRESS



JEANNE DUC

*When one has a soft little hat of pink tussore bordered with grey straw and decorated with embroidery in the same colour scheme, it is pleasant—and very French as well—to wear a matching stole with pockets*



CHANEL

*Cécile Sorel, of the Comédie-Française, wears many a charming costume in "L'Abbé Constantin." One is a silk jersey striped in beige and pink, with a hat of white straw and black velvet*



CHANEL

*One evening gown of beaded pink tissue, in which Sorel appears, indulges in strands of pink beads here, there, and everywhere, from the dainty left wrist to the very tip of the pointed and wholly original train*



CHANEL

*When Sorel wears, in "L'Abbé Constantin," a frock of white silk jersey embroidered in white wool, she also knows just what to wear with it,—a cape of yellow djersabure and a hat of pink grosgrain*



## VOGUE PATTERN SERVICE

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Coat and Blouse No. 14253. Skirt No. 14156. The sleeveless sports coat of duvetyn is at its best with a checked skirt and with checked revers and pockets



Frock No. 14255. The lines of the collar and belt merge into one, giving a particularly becoming effect. Both the cuffs and the skirt are new and very smart



Frock No. 14254. The uneven pointed lines of the tunic and the collar of this frock, as well as the three-quarter length sleeve, guarantee both smartness and becomingness



Frock No. 14256. A frock of serge, jersey, or shantung may achieve the slim silhouette by an unbroken hip-line and a circular uneven tunic running to a point



Waist No. 14257. Skirt No. 14258. Equally successful in foulard, voile, or a combination of the two, is a two-piece frock with a sleeveless overblouse and a new tunic





Frock No. 14263. This one-piece frock presents the useful combination of taffeta and foulard with many interesting new touches



Frock No. 13965. A one-piece frock with a becoming surplice bodice achieves a slim hip-line by cutting tunic and belt together



Waist No. 14192. Skirt No. 14193. Worthy of note are the collar, belt, tunic, and back, claiming the frock for the spring of 1918



Waist No. 14265. Skirt No. 14266. Both the simulated bolero back of the waist and the low drape of the skirt are very new and smart

HERE ARE WAYS BOTH NEW AND SMART FOR THE PRACTICAL NEW SPRING MATERIALS TO BECOME FROCKS



Frock No. 14264. The ever-serviceable blue serge or jersey frock may have a contrasting waistcoat and a smart one-piece skirt with pockets



Waist No. 14259. Skirt No. 14260. By this new use of checked material do a separate blouse and skirt give a wholly complete costume effect



Waist No. 14261. Skirt No. 14262. A separate waist and skirt show a charming costume result from combining plain and figured materials



Waist No. 14267. Skirt No. 14268. The effect is that of a costume when a chiffon overblouse matches the narrow skirt of taffeta or of satin



"With this good soup we do our part  
To make the nation strong  
And so, with honest hand and heart,  
Help Uncle Sam along."



## Enlisted for Service

*Every true American today has a part to play in the Nation's Service.*

Your part as a responsible and thrifty housewife centers largely about the question of wise economy in food. Our part as makers of wholesome and economical soups is to help you and every American housewife in solving this ever-present problem.

These nourishing soups not only help you to do your part in patriotic food conservation but in using them you gain for yourself and your family a substantial benefit both in health and purse. This is particularly true with

# Campbell's Vegetable Soup

Its appetizing quality and distinct nutritive properties make it especially valuable at this time of the year.

In making it we use selected beef, from which we obtain a full-bodied invigorating stock. With this we combine diced white potatoes, tender Chantenay carrots and sweet yellow rutabagas. Also baby lima beans, small peas, Dutch cabbage, Country Gentleman corn, juicy green okra and choice tomatoes, celery and parsley.

We add barley, rice, fresh herbs, A. B. C. macaroni and an agreeable suggestion of leek, onion and sweet red peppers.

This tempting soup supplies some of the most necessary elements of a properly balanced diet—strength-giving and corrective elements whose remarkable dietetic value is not generally understood.

In using it you get the benefit of choice ingredients grown on the largest scale, bought at wholesale when most abundant, put up fresh and cooked with scientific economy and skill.

You save retail cost of materials. You avoid needless waste, loss and spoilage. You save on your fuel bill because you have no cooking cost. You have an inviting ready-cooked dish that is all pure nourishment and can be served on your table any time at three minutes' notice.

Order this wholesome soup from your grocer by the dozen or more and keep it on hand.

**21 kinds**

**12c a can**

Asparagus  
Beef  
Bouillon  
Celery  
Chicken  
Chicken Gumbo (Okra)

Clam Bouillon  
Clam Chowder  
Consommé  
Julienne  
Mock Turtle

Mulligatawny  
Mutton  
Ox Tail  
Pea  
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Tomato  
Tomato-Okra  
Vegetable  
Vegetable-Beef  
Vermicelli-Tomato

# Campbell's SOUPS

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©Stein &amp; Blaine

M. J. Blainey

When Maytime breezes demand a wrap over a silk frock you will combine comfort with distinction, if you select our cape of duvetyn lined with crêpe de chine, that is one of our late models created in our work rooms.

CAPES, HATS, SUITS, DRESSES  
SUMMER FURS

# Stein & Blaine

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Blouse No. 14196. A smart blouse may be of polka-dotted voile with the collar, vest, and cuffs of crisp white organdie



Blouse No. 14259. The set-in vest gives this becoming new line to a particularly smart, attractive separate blouse

BLOUSES WITH SET-IN VESTS ARE VERY

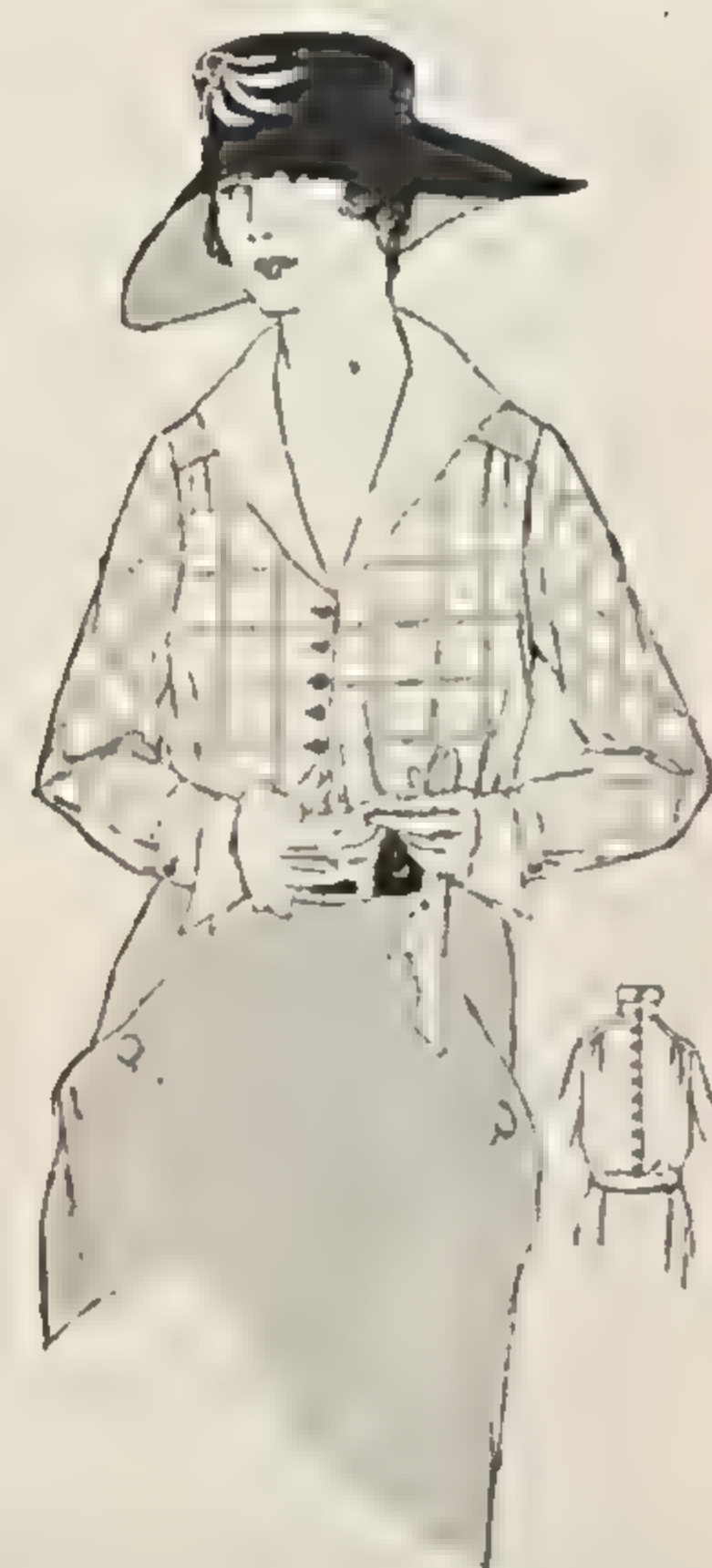
NEW AND VERY SMART, AND THOSE

WITH SLEEVELESS WAISTCOATS ARE

MORE AND MORE IN EVIDENCE



Blouse No. 14120. A waistcoat blouse may be with or without sleeves, or with sleeves of a contrasting coloured material



Blouse No. 13669. A blouse of Georgette crêpe has a collar which is equally becoming when worn either high or low





## QUAINT HAND-BRAIDED RUGS

These old-fashioned Rugs are suitable for Colonial Homes or Rooms and impart individuality wherever used.

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No. 1942—Fine White French Coutil, low full bust, very long close-fitting hips with elastic sections in front; laces in back; sizes 23 to 34. Price \$8.75.

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The lines conform to the demands of fashion for Spring and Summer, and all the models have that touch of individuality and distinction that you would naturally expect to find at McCutcheon's.

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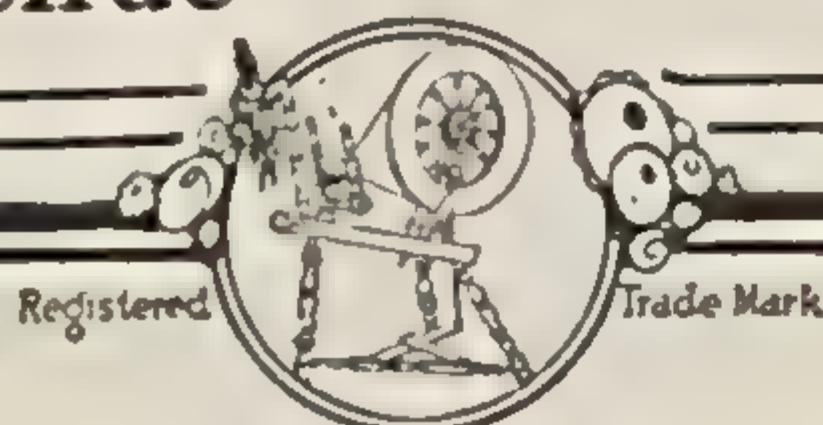
No. 1949—Brassiere of White Net with shields, hooks in front, sizes 34 to 46 .....95c

Same model with Satin Ribbon through bust-line, sizes 34 to 44.....\$3.00

No. 1950—Brassiere of all-over Filet Lace with Flesh Satin Ribbon through bust and back, hooks in back, sizes 34 to 42.....\$2.95

Write for new illustrated  
Spring and Summer Catalogue.

**James McCutcheon & Co.**  
Fifth Avenue New York



Blouse No. 13961. It greatly simplifies the making of a blouse to cut it in the French way, with the sleeves and shoulder yoke in one piece



Blouse No. 14069. A kerchief collar proves a most becoming finish to a separate blouse which may be made either of linen or Georgette crêpe

### BLOUSES WITH THE NEW FEATURES OF THE SPRING

### OF 1918, AND CORRECT SKIRTS TO ACCOMPANY THEM



Blouse No. 13963. Crisp organdie, hand-tucked, is very charming for the collar and cuffs of this blouse of sheerest voile



Skirt No. 14068. Only  $2\frac{3}{8}$  yards of 50-inch material are required for this two-piece skirt. Skirt No. 14062. For this yoke skirt but  $2\frac{1}{4}$  yards of 54-inch material are sufficient. Skirt No. 14156. Only  $2\frac{7}{8}$  yards of 27-inch material are required. Skirt No. 12499. This three-piece skirt may be cut from 3 yards of 42-inch material





*"They will go beautifully  
with my new frock"*

Ultra-stylish shoes — made by a new method that insures exact fit and unequalled durability, at a price that seems almost too good to be true.

Because of their light weight soles and trimmed edges Hood Leisure Shoes give to the foot a chic daintiness decidedly Parisian.

No matter how long you wear Hood Leisure Shoes, they will always retain their original shapeliness. Their moisture-proof soles not only protect the feet from dampness, but their flexible lightness makes them remarkably cool and comfortable.

Hood Leisure Shoes add a touch of distinction to any frock — yet their price, due to our original method of construction, ranges from three to four dollars the pair.

Made in all fashionable models — oxfords, pumps or high boots, with either French or Military heels.

Most up-to-date shops sell Hood Leisure Shoes.

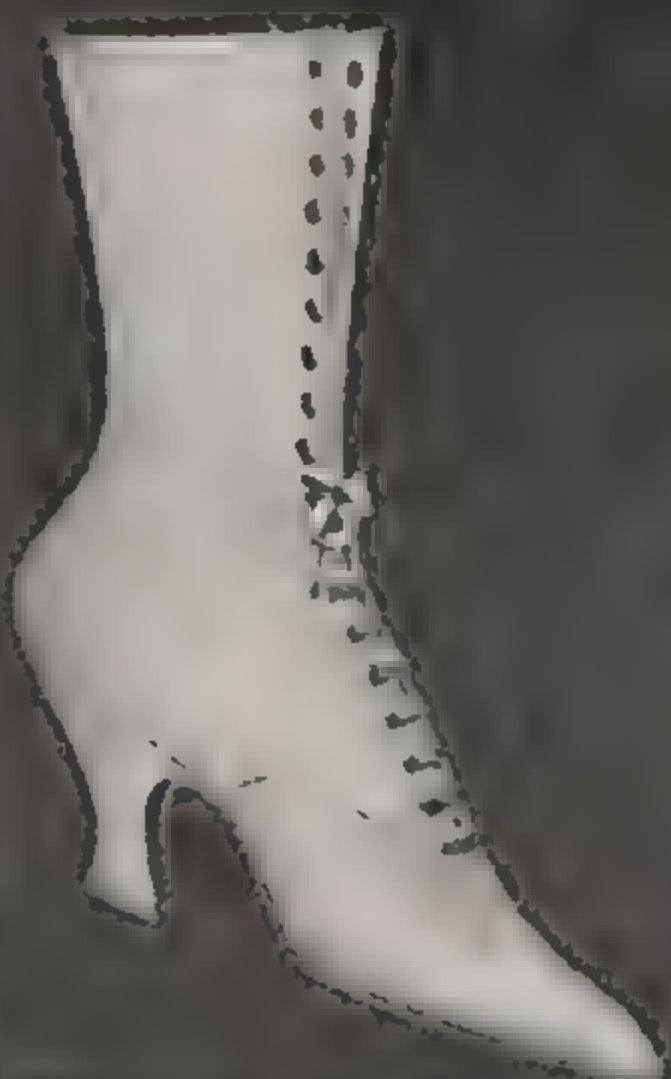
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*We will send you on request a beautiful Summer Style Booklet describing Hood Leisure Shoes. Write for it.*

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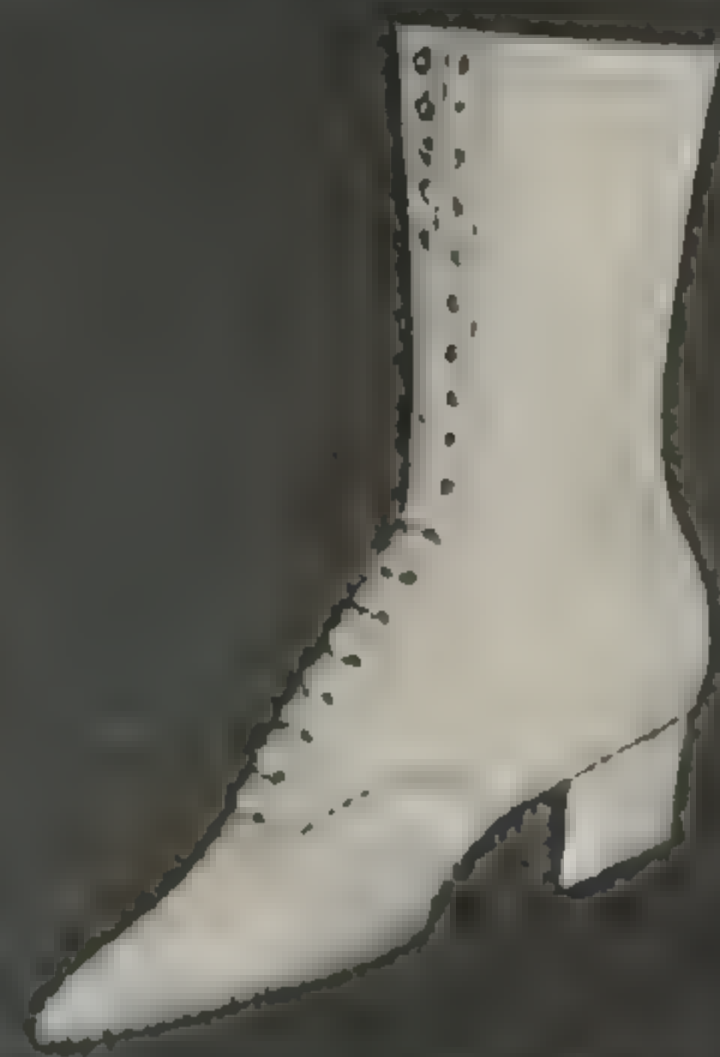
Classic Boot



Classic Oxford



Vassar Pump



Vassar Boot



## TROUSERS AND PETTICOATS

THE first skirt was a shawl, and its wearer was a man. He laid the garment on the floor and arranged it in folds, then lay down and rolled himself into it. It is sad to think of all the valuable time these gallants wasted in the mere adornment of their persons. The Highlander is more fortunate, because the folds of his skirt are already laid, and he does not have to lie down and roll himself into them. On the contrary, he stands up, very tall and straight, as befits the wearer of the most irresistible costume ever devised for his sex. Despite those inches of petticoat, he is every inch a man. A Highlander in costume is the only male creature who can be a fop without being effeminate.

## WHEN WOMAN DONS BREECHIES

It is just the eternal contrariety of things. Fair Rosalind became even more bewitching in breeches than she had been in skirts, and when she went into the forest of Arden clad in the habiliments of a man, she promptly entered upon her woman's kingdom—or upon what used to be a woman's kingdom; for the borders of that domain have been considerably enlarged of late, and a man's heart by no means limits it. Moll Cutpurse had to put on trousers in order to ply successfully man's own game of robbing his neighbour, and, thus equipped for the part, she played it most manfully. But the more usual way of woman, when she wants to get money, is to put on the most becoming gown she possesses and thus present herself before the man whose pockets she would empty. Which of these two methods is the more reprehensible, let our moralists decide. Mary Frith was another shocking lady who dressed like a man; also, she smoked. If all the feminine smokers of to-day should take to masculine attire, our streets would show as many ladies in breeches as men in khaki.

At present, however, the ladies in breeches have turned their wishes into horses, and ride. But by no chance would they be taken for beggars; they wear rather longer coats than do the men, and the more feminine the woman, the more adorable does she look. That's the way with breeches and skirts. When worn contrariwise, they invariably either reveal or betray. College boys, when they take feminine parts in plays, are either absurdly girlish or absurdly masculine; this was as true of the beardless Elizabethan youths who played Shakespeare as of the equally beardless Princeton youths who play Triangle plays.

## THE PARADOXICAL TROUSERS

Perhaps it is because she realizes the charming betrayal of her feminine quality that woman is finding so many excuses, nowadays, for taking to trousers. When she steps into the niches left vacant by the boys who are marching away, she also slips into their overalls, quite aware of their roguish effect; and her garden toggery—trousered, bloomed, or breeched—is ravishing beyond words. Just as she can no longer ride in a skirt, she can no longer swim in one. In fact, she must swim in the most convenient costume possible, which is, of course, a man's. But the most significant sign of the times in this regard is given by woman when she sleeps, for her soul, slipping away to the realm of dreams, leaves a body clad in pyjamas. This departure is the more significant because it is not for the world's eye—it is, apparently, just for the wearer's own edification. But man may take comfort in the fact that, since the spirit is absent during this change, it probably has but a superficial significance.

Yet the influence of trousers on their feminine wearers is really the reverse of what men imagine; the most progressive of Western women are far behind their

Oriental sisters in this regard. It is said that some Turkish lady first fastened her skirt between her ankles for convenience in walking, but the historian of woman is, as usual, in error. The lady of the harem thus originated bloomers because she feared lest some naughty wind might lift her skirts and show her ankles. Indeed, all the facts go to show that if women should take to trousers in their daily walk of life, their goal would be the harem, or, at the very least, the abhorred seclusion of the home. For where the greatest distinction exists between the sexes, the least is made between their clothes. The woman of the East appears in public clad in trousers and a shrouding veil and is the exponent of precisely the sort of femininity that the Western woman repudiates; while Siamese ladies of high degree wear breeches which, with the tight stocking beneath, look somewhat like the modern woman's riding toggery. It is a case of contradiction in terms.

## THE STATUESQUE TOGA

On the other hand, the men of the most virile and warlike nations of history have dressed much as did their women. The Roman toga was at one time worn by men and women alike. We cannot imagine a Roman in trousers, but his barbarian Saxon foe had himself sketched for our edification in a species of the garment which is even uglier—topping, as it does, a lack of upper vesture—than our modern dress suit. It may be, indeed, that an especially cruel Roman conqueror used the skill of some patrician artist thus to preserve a prisoner for future ridicule. And the Greek warrior wore an abbreviated skirt when fighting and a robe much like that of his spouse, when more peacefully inclined. That is why statues are so becoming to him. No sculptor wants to do trousers; they don't drape properly. They are as uncompromisingly stiff and graceless as are most merely practical and efficient inventions. And, though the chief end of man is not to become a statue, yet if certain selected specimens must stand petrified in our parks and gardens, they should be permitted to do so in suitably flowing garments. When a man discovered himself turning into a celebrity he could have his wife cut and hem him a statuesque shroud; we can scarcely fancy a London or a Fifth Avenue tailor filling that sort of an order. The flowing toga finds its absolute antithesis in the trousers which were fitted so tightly they had to be buttoned down the side,—as women button their close-fitted sleeves. The stripe which adorns military and evening clothes is reminiscent of stratagems to conceal these buttons, and, speaking of stratagems and spoils, the recent sheath skirt is more or less an amplified revival of the straight and narrow garment affected by Egyptian ladies of high degree. One of the Cleopatra queens (not the famed Cleopatra in this case) appears in a picture thus attired; and her aspect led a historian—a Frenchman, of course—to surmise that there was a slit concealed somewhere in her skirt. He observes that this "charming stratagem" would ally the ancient beauty with her modern sister. But in his satirical conjecture he is in error; for the modern sister slashed her skirt quite openly. How might woman have heightened her mystery, have complicated her subtlety, have achieved, in short, what literary ladies love to call "the ineluctable lure" (whatever that is, one wants it) had she been more secretive.

How she may do this is the problem our great couturiers have now to solve; and it is one worthy of their genius. If they are in doubt, they might consult the sphinx. It alone, with a knowledge of many mysteries, knows the answer.

VIRGINIA YEAMAN REMNITZ.



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Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women







## *In the front row of Fashion!*

**R**EAL style originality in silk gloves! A grace of design that beautifies the hands! An absolute perfection of fit that makes the smallest hand look smaller—every hand, better proportioned. A pure silk fabric that assures long wear and double tips for extra durability. These are features that place Van Raalte Niagara Maid Silk Gloves in the front row of Fashion—the features that will win your lasting regard. A guarantee in every pair. At all good shops.

*Ask for Van Raalte Suede Finish Gloves—equal to Kid, lower in price*

Niagara Silk Mills, 5th Avenue at 16th Street, New York City  
Makers of Van Raalte "Niagara Maid" Silk Underwear and Silk Hosiery

# VAN RAALTE

*"Niagara Maid"*

Double-tipped **SILK GLOVES**

Double  
tipped



Double  
tipped



# THE PRAISE of WOMEN

LAST winter when the English sent a—for them—extremely cordial message to Russia, Israel Zangwill acknowledged it in an epigram.

"I do not thank England for her attitude toward my people—I congratulate her."

This is the way one feels about the prevailing excitement over women, who are now having such adjectives as "self-sacrificing," "capable," "helpful," and "executive" showered upon them, and who are, moreover, actually conceded to be economical.

Heaven knows it's enough of a nuisance to be what is known as a fine character, without having people talk about it. As Mark Twain said, "Every one hates a martyr—no wonder they used to burn 'em"; and exactly why this ungrateful rôle should be forced upon women is difficult to see. Women have always realized that there is no use in keeping a stiff upper lip unless it turns up at the corners besides; and a backbone has been part of the female anatomy ever since the first woman "sprang from the ancestral tree."

One doesn't hear people exclaiming on all sides, "Isn't it wonderful that men have come up to scratch so splendidly in this war?" It goes literally without saying that men are magnificent in adversity. Then what is so astonishing about the discovery that women have a little sporting blood, too?

## VERSATILE FEMININE VIRTUES

To be sure, many things have been required of American women since we have been in the war. They have been asked to wear low shoes to conserve leather and scant skirts to conserve wool; to eat barley to conserve wheat and corn-meal to conserve barley. In other words they have been expected to adapt themselves to rather difficult circumstances,—which is exactly what they have been doing since Adam brought a business friend home to dinner, and Eve accepted the apple because she thought it would be tactless not to. But they have never considered it necessary, or attractive, to adopt the consciously noble attitude of Elsie Dinsmore in that famous and immortal classic of our childhood.

Even those critics who consider women merely pampered Parisites have usually had a good word for the working woman. The distinguishing mark of this classic type is a large family of extremely young and clamorously hungry children, and a worthless, (or if she is fortunate), a deceased husband. She has so many admirers that praise is wasted on her.

Such time and energy would be much better spent in defending the much-slandered rich. Tradition has always been against them—stage villains are invariably stiff with gold—but a really catholic and cosmopolitan mind is open to the suggestion that it is possible to be a decent sort, even if one does have to pay an income tax.

It is the women who are neither very poor nor very rich, who are unfortunately inconspicuous, like the well-bred American traveller on the continent. They have always had to conserve everything, (except their energy) and it is no more difficult, and considerably less boring, to do it for patriotic than economic reasons.

Any one who thinks that it needs more brains and courage to drive a motor ambulance than to keep house on the income of the average writer, painter, or clerk in the traffic manager's office, shows a deplorable innocence of the conditions over which the grocer and butcher live.

Women are doing now just about what they always have done; the only difference is that they have been caught at it. In view of the fulsome and fatuous praise resulting from the discovery, one can hardly blame them if, remembering the music-hall sign, they take as their motto:

"Please do not patronize women—they are doing the best they can."

A great deal has been said about the wonderful adaptability of women, now that they have put on the khaki clothes of service and are seen driving all kinds of important-looking motor-cars in the city, and since they have organized war relief work that has brought unhelped-for returns. In response to the urgency of war times, woman has apparently crushed the flesh coloured crêpe de Chine side of her nature under a commonsense heel and has produced an olive drab practicality where heretofore she was the quintessence of illogic and inability. Judging from the comments, one would think that women had changed overnight to an entirely foreign species—to something we have always wanted, but never hoped to get.

## WOMAN AS AN UNDERSTUDY

As a matter of fact, women haven't changed a bit; they are merely putting into practice what they have been understudying for years. Because that's what women have always done—understudied. In medieval times, when she wasn't doing the miles and miles of embroidery with which she "did over" her castle every spring, or when she wasn't at the lists, spurring on some fine figure of a man to do all the things that men prided themselves on when knighthood was in flower, she was doing some strenuous thinking about all the things she had to sit in at. She never had a chance to "get her hand in," but if she had had, she would have played it well. She knew just where the men made their worst mistakes, and had plenty of time to brood over them. Year in and year out, she quietly edited what was going on around her, making her own private comments and marginal notes. And it has always been that way: women have been sitting in their respective towers, thinking their respective thoughts, which was one particularly effective way of developing the so-called "elusive" and "enigmatic" qualities in women. Women are not enigmatic; they are merely individual; men have done things in droves until they are all cut out by the same biscuit-cutter; that's why women baffle them.

Sometimes, women were able to try out their theories—vicariously, of course—through the medium of some man who thought all the time that he was doing it himself. That's how that thing about "cherchez la femme" started. When a particularly neat bit of politics was accomplished, nine times out of ten there was a woman at the bottom of it, a woman who was having the time of her sheltered life seeing some of her pet theories work out. No wonder men have always talked about "feminine strategy." When they saw things turning out the way some woman wanted them to, they didn't quite like to call it "feminine intelligence"; it might make her too proud.

Now when even our carefully nurtured *jeunes filles* have unhesitatingly and serenely taken to what have always been considered "man's-sized jobs," when they are willing to rise at the crack of dawn, snatch a tired business man's breakfast, and appear at some noisome waterfront to receive some message from an incoming boat, or to skirmish down a nerve-wracking traffic-congested street for the sake of arriving at an appointment in time, or to do house-to-house canvassing to raise money for some relief fund, or sit all day in a public place selling Government bonds, it is because she is glad to vindicate herself at last.

One of the favourite quips of the virile sex has been "Give a woman a hairpin, and eventually she will build a battleship." That's what she always has been given.—hairpins. Just think what she will do, now that she has real tools.



*"L'illusion c'est tout!"*

The clever Parisienne knows the charm that lies in the filmy meshes of an exquisite Veil. She knows that it makes a plain girl pretty and a pretty girl positively enchanting. She knows the lure and mystery of a beautiful Veil makes her eyes appear more brilliant and gives a delicate glow to her cheeks.

—And the Parisienne—who has all the world of Veils from which to choose—wears the *Bonnie-B* Veil—the Veil that you "just slip on!"

So new! So smart! So different! One deft touch—and the *Bonnie-B* Veil is in place! No tying—no pinning! No ugly, distressing ends that fly in the breeze—no bumpy knots!

**Bonnie-B VEIL**  
IMPORTED FROM FRANCE  
*"Just Slip it on!"*

The wonderful secret is this: Run through the edge of each *Bonnie-B* Veil is a slender thread of silk elastic which holds the Veil snugly in place without a single knot or pin!

### The Ideal Veil for Motoring

You will joy in the perfect way in which the *Bonnie-B* Veil fits. Under your chin and back of your ears—where ordinary Veils sag and bulge loosely—the *Bonnie-B* fits smoothly—sans wrinkles. "Just Slip It On!"—under your chin and over your hat.

Created in bewildering variations of colorful motifs. Fascinating conceits in capricious French scrolls in chenille and silk embroidery. At the better stores everywhere—in sanitary envelopes—guaranteed—25c and 50c. If your dealer cannot supply you we will—upon receipt of his name and 25c.

SILVERBERG IMPORT COMPANY, Inc.  
222 Fourth Avenue  
PARIS NEW YORK LYONS





# The Nestlé Permanent Hair-Wave



## A Wonderful New Supplementary Invention—\$2.00

WITH summer practically on us we begin to think of the heat and the result of the perspiration on our hair. Those restless nights, due to hair-curlers, those aggravating days with hair-strands hanging and clogging over the face wet with perspiration, rise threateningly in our mind. The solution, of course, is a permanent hairwave. But here again we often get a feeling of apprehension. If you have had your hair waved previously and at a good place, this advertisement is not for you and not wanted. But you may have had one of those operators "who work with the best machine on the market" or even by one of those still cleverer fraternities "who have their own improved machine". If so, you think back with a shudder to what you had to go through. Those hours of torture, and that result.

Of course, it was "permanent" right enough, but that was all. And yet it ought to have been beautiful, comfortable and absolutely harmless to the hair long before permanency was mentioned. But what can you expect from the person who takes permanent hairwaving as machine work? What about your dressmaker if she felt that her sewing machine was her greatest claim in tailoring? We would get some chic dresses! And so we get "some" permanent wave.

An injunction was granted us by the court on the Eighteenth of February against one of these "permanent waving machine sellers" of New York, who sold the trade hundreds of "machines" and told the purchasers that absolutely no learning was required. The Nestlé-wave is, of course, the original and implements and process have been designed and adapted to requirements. They are the result of fourteen years public work during which time over 70,000 heads of hair have been waved by the Inventor and his staff. The heat is so carefully measured that even the weakest hair will not suffer.

Properly executed Permanent waving with tempered heat is such an excellent hair treatment that we feel inclined to offer to pass a piece of hair twelve times in a single day through the complete process without interfering with its flexibility or its composition or sheen. In Nestlé-waving absolutely no chemicals are applied, the heat required and given is less than used for Marcel waving, so what is there that can hurt it?

THIS time it is not an elaborate process and mechanism which the Inventor of permanent hairwaving offers, but a simple, small device.

Look at the illustrations and you will at once know what they stand for. The hairdressing trade and the public alike have long been waiting for this invention as they have been waiting for a permanent wave. Whoever up until now had a certain amount of natural wavy hair, but not enough to show in wear, or whoever had to keep her permanent wave in order, had to resort to almost daily water applications. They had to have a "water-wave". Now this "water-wave" is no doubt beneficial to the hair, but unless it is correctly given it does not stay. And to give it approximately correctly takes even an expert nearly an hour. But with the

### NESTOL COMB

(Patents applied for)

you give yourself the most mathematical water-wave in two minutes. No expert can compete with you. You cannot fail. Its use is simple. The wave produced stays twice as long as an ordinary water-wave. Wet your hair, comb it back or sidewise as you desire to wear it. Lay the combs over the section and push them together. They carry the hair into the most beautiful round or Marcel wave. Now you put two or three pins between the combs and take them off to do the next section. This all goes quicker than we describe it. Our customers who had this Nestol-wave, following the permanent wave, for several months past are simply delighted with the result.

The NESTOL COMB is adaptable to various sized waves. You can, of course, adjust them yourself. It is made of best material and of true Fifth Avenue style and finish. There are two sizes, four or five inches wide, each containing six combs. Price of first consignment only \$2.00 and \$2.50. Sold by C. NESTLÉ CO., 657 Fifth Avenue, New York City, and all the undermentioned firms.

*If you cannot visit our establishment in New York, go to one of the undermentioned firms. If you have no such opportunity either, ask for particulars about our home outfit of which over 4,000 are now in family use.*

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Bellew, Mrs. M. B.	472 State St.	Bridgeport, Conn.	Waldorf-Astoria Hairdressing Salon	Fifth Ave. & 34th St.	New York City
Carlson & Carlson, Misses	284 Livingston St.	Brooklyn, N. Y.	Groten, Mrs. F.	209 Market St.	Paterson, N. J.
Schwarz, C. M.	1074 St. John's Place	Brooklyn, N. Y.	Boch, Mr. A.	129 S. 13th St.	Philadelphia, Pa.
Burnham, Mrs. E.	138 & 140 N. State St.	Chicago, Ill.	Graham, Miss I. L.	222 Jenkins Bldg.	Pittsburgh, Pa.
Guilmont & Peters, Messrs.	705 Marshall Field Annex Bld.	Chicago, Ill.	McGinnis, Mr. E. A.	104 Fifth Ave.	Pittsburgh, Pa.
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Handley, Mrs. M. E.	c/o Lindner Co., Hairdressing Department	Cleveland, Ohio	Tegeler, Miss C. L.	312 N. Euclid Ave.	St. Louis, Mo.
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Streff, Miss Frances	1616 Sherman Ave.	Evanston, Ill.	(The May Helland Hair Shop)	1534 Second Ave.	Seattle, Wash.
Lemmon Hair Shop			Weiler, Mr. A.	357 S. Salina St.	Syracuse, N. Y.
(Miss E. L. Tracy)			Walton, Mrs. Lydia	307 S. 9th St. Exley Apts.	Tacoma, Wash.
McIntyre, Miss M.	301 Sharp Building	Kansas City, Mo.	Hepner's Hair Emporium	525 Thirteenth St. N. W.	Washington, D. C.
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*An illustrated booklet is sent free by*

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## ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

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(A) The right to decline to answer is in all cases reserved by Vogue.

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(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

Miss G. B.—At a private church wedding when the bride is to wear a serge travelling frock and only the two families are to be present, should the bride wear flowers? What is the best hour for such a wedding? What is a correct menu for a simple luncheon or breakfast to be served at the home of the bride, after the ceremony?

Ans.—The hour of a wedding depends very much on the convenience of the family and the time of the train which the bride and groom wish to take. The fashionable time is, however, from twelve o'clock to half past four in the afternoon. With a serge travelling dress a bride may wear a corsage bouquet which may be of any favourite flower. To make a wedding-breakfast simple, the buffet style is the easiest unless one has plenty of servants, in which case the guests may sit at tables. One should always serve one hot dish,—either hot bouillon, patés, or creamed oysters—followed by a salad with little bread and butter sandwiches or buttered finger rolls. Ice-cream, cakes, black coffee, and a fruit punch, if one's principles are against wine, should be included.

Miss L. B.—When the groom is a military man and the wedding takes place at twelve, to be followed by a breakfast, what are the correct gowns for the bride, for her mother, and for the bridesmaids? If the bride is entertained by the groom's family at a dinner and theatre party just before the wedding, is it proper for her to wear a formal evening gown without sleeves, or is it considered better taste to wear a less formal frock?

Ans.—There is an erroneous impression that a military wedding must of necessity be an informal affair. Unless a wedding has to be hurried on account of the unexpected departure of the groom, it is a great mistake not to make the picture as beautiful as possible, as it is a souvenir that will last through the years to come. A bride is always much more effective in the regulation bridal gown and veil, especially a young bride, and when the wedding is to be followed by a breakfast

it would seem in much better taste to wear the regulation wedding-dress. The bridesmaids may wear any picturesque costume, with hats, of course, while the mother of the bride may appear in as elaborate an afternoon gown as her taste or purse dictates, with an appropriate hat. When a dinner, followed by a theatre party, is given in honour of the bride she should wear evening dress. Though there has been an effort on the part of a few to attempt to wear informal dress, it is the soldiers themselves who are begging their women friends not to add to the gloom of their departure.

Miss L. P. B.—Should the court veils be worn by two bridesmaids and the maid of honour at a wedding in an Episcopal church at seven o'clock in the evening be of pink tulle, when the gowns are of pink tulle, or should they be of another material? How should the veils be arranged?

Ans.—For a maid of honour and the bridesmaids, the veils should match the dresses. Court veils are usually put on with a jewelled or silver or gold bandeau of some kind, and they commence at the back of the ears. In other words, the veil does not fall over the face, but hangs straight down the back the length of the gown. Any public library will have court pictures that will be of help in the arrangement.

Mrs. S. G. S.—At an evening wedding, is it correct for the bridesmaids and matron of honour to wear hats, and is it proper for the bride to wear a hat if she is married in a chiffon frock without a veil? Is it considered correct to have an evening wedding? If not, what is the latest hour that is considered correct?

Ans.—It is very difficult to authorize anything as correct at an evening wedding, as the ceremony so rarely takes place after six o'clock that there is no precedent. The rules of the Episcopal and Catholic churches are the same for any hour, and they require that the heads of the women should be covered at a religious ceremony. It would seem, therefore, that the bride, her maids, and the guests should wear some head-dress.

Miss E. J. B.—At a reception of about two hundred at the home, following a large church wedding at half after three, should the hostess receive with her hat on? Also, should the bride and bridesmaids wear gloves?

Ans.—After the church wedding, it is proper for the hostess to wear her hat. Some elderly people have objected to this and prefer, when they return to the house, to remove their hats, but the effect of a hat with an afternoon gown is always very much smarter. The bridesmaids and bride usually wear gloves unless their gowns are of a very picturesque period with which gloves would not be appropriate. If the bride wears long sleeves of tulle or chiffon she can wear a short suede glove which wrinkles with the sleeve and does not give that ugly gap above the wrist.

Mrs. F. C. B.—When a military wedding is private, is it correct for the bride to wear a travelling suit or a frock with a top-coat, since she leaves directly from the church for her wedding trip? Are flowers carried when the bride wears an afternoon frock of chiffon or a semi-tailored suit of satin, or is it preferable to wear a corsage and carry a prayer-book?

Ans.—At a small wedding when the bridal pair go straight from the church on their wedding journey, it is preferable to wear a one-piece gown. There are charming models in pussywillow taffeta.

(Continued on page 96)

### LILY OF FRANCE CORSETS

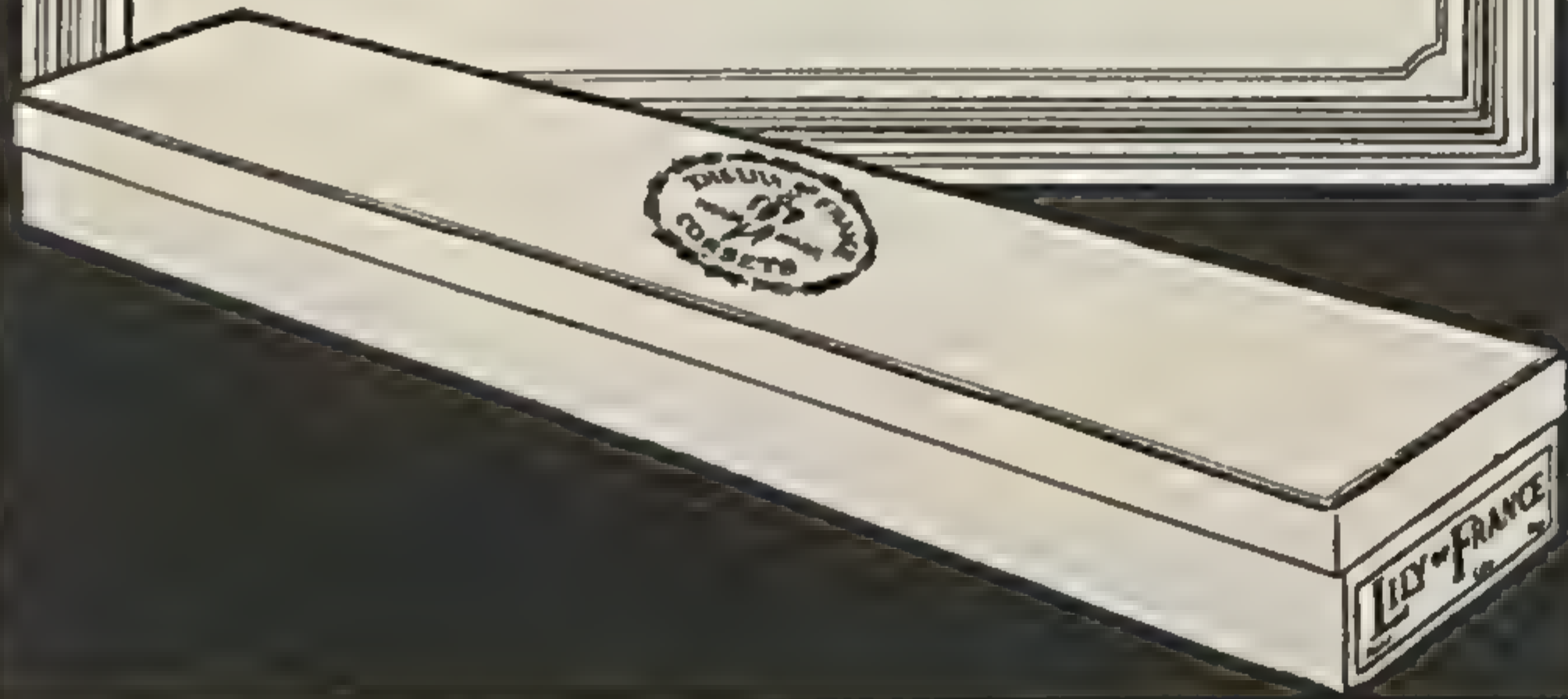
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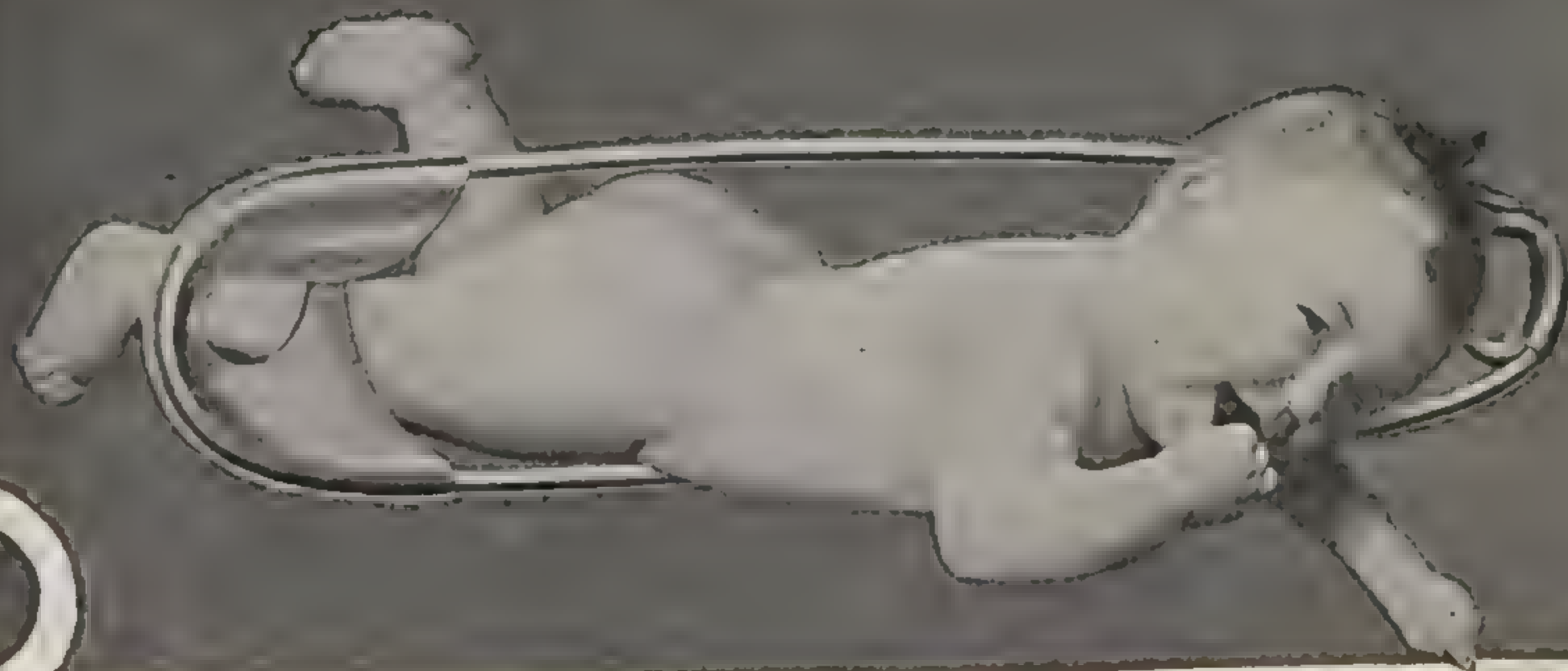
## Fashionette

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## BABY DIMPLES

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## ANSWERS TO CORRESPONDENTS

(Continued from page 94)

feta which may be worn with a top-coat or with one of the smart new gabardine capes, donned after the ceremony. With a small tailored hat, a very good effect may be obtained. A bride should not carry flowers with a travelling frock, but may wear a corsage bouquet and carry a prayer-book.

Miss L. S.—What would be suitable and unusual for the costumes of the bridesmaids and flower girls at a June church wedding?

Ans.—There is nothing prettier this season for bridesmaids' dresses than organdie, and organdie may be had in almost any shade. It would be quite unusual to have the frocks in pale grey organdie, over peach coloured faille. We would suggest that the dresses be made with tight bodices, wide straight sleeves, and very full skirts. Garlands of silk appliqué flowers of small variety, such as rosebuds or forget-me-nots, could trim the organdie, thus giving a very unusual effect. The flower girls could be dressed in peach coloured organdie with appliqué flowers, or in white organdie with flowers in peach coloured silk as a trimming. We would suggest that the maids carry, instead of shower bouquets, baskets of simple garden flowers such as sweet peas. Hats could be carried out in the organdie in grey with silk flowers and long streamers of grosgrain ribbon. If organdie is not in harmony with the wedding scheme, this same effect could be gained with silk net, and the effect would be equally lovely and summery.

Miss E. C. W.—When the bride's home is small and there are many details to arrange in connection with the wedding, and when the bridesmaids and groomsmen are staying in the house, is it necessary for the bride's mother to invite the groom's parents (who live quite a distance away) to be guests in the house, or would it be good form to entertain them at a hotel in a city within an hour's ride of the bride's home? Would it be permissible not to entertain them in any way except at the wedding and reception?

Ans.—When a bride's family has a very large house, it would be very nice to invite the groom's parents to stay there during the wedding festivities, but it is not at all necessary to entertain them in any way. It is a time when the bride wishes to be with her own family, and there are so many details to be attended to that it would make it too great a task to attempt to entertain outsiders. As a rule, the groom and his family arrange to stay at some hotel near-by and attend the wedding and reception just as the other guests do. Of course, if they arrive several days before the wedding, this would necessitate an invitation to the house of the bride for luncheon or dinner.

Miss H. M. S.—When a bride is married in a brown travelling suit, should white or brown gloves be worn? Is it necessary to cut the ring-finger of the left glove for the wedding-ring? Is the double ring ceremony in vogue now? What would be a suitable costume for the maid of honour, the bride's only attendant?

Ans.—A very pale beige, cream, or white glove would be appropriate with a brown suit. When the ring-finger of the glove is not cut, the glove must be removed. The double ring ceremony is not at all in vogue now, except in some foreign countries. When the bride wears a travelling dress, the maid of honour should wear some pretty one-piece afternoon dress. It should not be too light, and should be worn with a becoming and appropriate hat.

Miss E. S.—What is the correct rule

for the wearing of long gloves? How should the guests be seated at a bridesmaids' luncheon where both the bride's mother and the groom's mother are to be present?

Ans.—Long gloves are worn by the bridesmaids, with gowns with elbow length sleeves, unless they are period gowns with which gloves would be out of the picture. At a bridesmaids' luncheon, the mother of the bride naturally takes the head of the table, with the mother of the groom in the seat of honour, at her right. The bride is seated at the foot of the table, with the maid of honour at her right, and if a member of the groom's family is to officiate as bridesmaid, her place would be at the left of the bride.

Miss L. S.—When the bride's father has died within a year, what kind of a wedding is considered most appropriate?

Ans.—Even when there has been a recent bereavement in a family, it is quite permissible for the bride to have the regulation wedding. By the regulation wedding, we mean a church wedding, but we would suggest a very small reception of only the families and most intimate friends, afterwards. Every one understands the position of a bride under these circumstances.

Miss J. H.—When the groom is an Army officer and the wedding is to be a military one, what rules must be observed? Must the best man be in uniform, as well as the groomsmen? Can you suggest something simple but unusual for a church wedding? Could the bridesmaids carry bouquets of silk flags instead of flowers?

Ans.—The best man need not be in uniform, as he comes out from the side and is not really in the foreground of the picture. The conventional morning suit is quite correct for him. The groomsmen and ushers, however, as they are decidedly in the picture, look better if they are all in afternoon dress or all in uniform. We would call attention to the fact that men in uniform, that is the service uniform worn now, are permitted to wear suede gloves the same colour as their uniform. We do not think the idea of carrying bouquets made of silk flags would be at all pretty. There is a great feeling that at a military wedding the girls do not need to suggest the war in any way. In fact, the more feminine they are, the prettier the contrast. Flowers are perfectly appropriate. The flags, however, might be used in the decoration of the church. This is very usual. The regimental flag and the national flag are generally arranged somewhere in the chancel, with a background of green palms. A very pretty plan was carried out at a recent wedding. Two colour-bearers of the regiment preceded the bridegroom from the vestry, one carrying the Stars and Stripes, the other carrying the regimental colours. They took their stand at the side of the chancel steps, giving a very pretty effect. After the ceremony the colour-bearers marched over and took their stand at the head of the aisle; the ushers then formed in line at the foot of the chancel steps, put on their caps, unsheathed their swords, crossed them, and made an arch through which the bride, groom, and bridesmaids passed, preceded by the colour-bearers. The ushers then sheathed their swords, removed their caps, and followed in line, bringing up the rear of the procession. The ushers, of course, performed the usual duties of civilians in the same capacity. If the groom has a commission, it is a very pretty idea for the bride to cut the first slice of the wedding-cake with his sword. The military wedding certainly offers an occasion for a very beautiful and impressive ceremony.



## THIS MODEL

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# COLOUR IN THE HOME

If One Has a Sense of Colour

All the Details of Furnishing

May Be Made Doubly Effective

**J**UST as it is the little things that make life interesting, so it is the little things in the home that make it livable and attractive. Too much stress can not be laid on the importance of making the most of those smaller furnishings, which really spell individuality, and give charm and personality to the place that one calls home.

## THE INTRODUCTION OF COLOUR

To be successful in making the home inviting one must give the matter a good deal of thought. The little touches one gives here and there must not stand by themselves, but must conform to the general scheme of things and become part of the whole. A charming vase, for instance, may be beautiful in colour and still not fit in with its surroundings, because this particular colour is not repeated in the room. Just as a theme runs through a piece of music and is repeated again and again to make the melody complete, so must colour be used to make the decorative harmony satisfying. The vase represents the accidental note, and its colour should be repeated in some of the smaller things. A down pillow in some unusual shape may be covered in a neutral toned taffeta that will harmonize with the general colour scheme of the room, and the pure colour of the vase may be worked into the trimming. A very good effect may be obtained by using a silk moss trimming which may be so woven that the desired colour will predominate, and yet threads of the neutral toned silk intermingled with it will keep it in key with the pillow. It requires time, of course, to have this trimming made, but the result is well worth while. Soft silk of the right shade may be shirred over heavy cord and used in its stead, in which case the predominating note should be accented by gorgeous tassels of pure colour, hanging from each corner. The placing of the pillow is just as important as its making; it should be put in a part of the room where it will balance the colour in the vase.

## SHADED LIGHTS

Lamp-shades made of chiffon are delightful and are rapidly replacing those of silk or parchment. Very often two or three distinct colours are combined, one veiling the other, so as to give varied effects when lighted, but the combinations should be tested before the shade is made up to be sure of a harmonious result and, above all else, a mellow and becoming light. Many a room which is attractive by day becomes cold and uninviting by night just because it is badly lighted or the shades are inappropriate.

Shades for side-lights should be consistent with those of the lamps and should preferably be made of the same materials. Some people like candle screens better, but very often these are not the right shape to cover the entire light, and while they are satisfactory from certain angles, from others they are most distressing. Many of the new shades are oval, and some that are very lovely are made after the manner of the Japanese flaring ones. When there are two or more lights in one fixture one shade may be made to cover them all. In these days of no pictures and panelled walls, the side-lights and their shading are an all-important factor.

## COLOURED CURTAINS OF SILK GAUZE

Another delightful way to introduce colour, is by the use of little gauze or chiffon curtains that are hung under the outer and over the inner ones. A most charming result was obtained where these silk gauze curtains were made in jade green, which repeated the colour of a lovely old vase that was made into a lamp. They were hung under mauve taffeta curtains which reached to the floor and over old worn net ones which came only to the sill of the window. The gauze curtains reached just to the sills and were arranged with pulley cords, so that they might be drawn at night in place of the long taffeta ones; by day they were drawn so as to give just a line of colour. Such curtains as these are quite as effective when used under chintzes and can easily be introduced into any room with happy results.

## BOOKS MAY ADD A NOTE OF COLOUR

Regulation desk sets have been relegated to the past, and in their places are used the most delightful stationery boxes with covered tops. If one prefers portfolios or writing-pads, they may be had in tooled leather in all imaginable colours or in rare pieces of velvets or brocades. Covers for the telephone book and Social Register may be made of materials that match these portfolios, and so play their part in the decorative scheme instead of being simply necessary evils.

Of course one doesn't choose one's books because of the colour of their bindings, but a little care can be taken in the placing of books so that their covers will not make a jarring note, but will add to the colour scheme of the room. Perhaps one's favourite books may have limp leather covers that harmonize with their surroundings. In a well-appointed room there should be every conceivable thing that makes for comfort, but each object must have its *raison d'être*, above all.



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Half the charm of a trig low shoe is in trim-fitting lines, and four generations of experience helps to give Baker Shoes the excellent fitting qualities and shape-retaining

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Baker Styles in pumps and oxfords are distinguished by a definite touch of individuality, and have for so many seasons been favored by women of fashion that a Baker style has come to be known as a "style without experiment." Baker Shoes are priced from seven to fifteen dollars and have the Baker Mark on the soles.

GEORGE W. BAKER SHOE CO., BROOKLYN, New York City

## MOTOR NOTES

NO matter how perfect the oiling system of a car, grease and oil spots are almost certain to accumulate on the garage floor. A small leak in an oil pipe, an overfilled reservoir, or a few drops spilt when replenishing the supply will collect in the mud pan and eventually accumulate in a small pool under the car. In addition to this, mud and water from the running car may drip down with the result that the floor, if it is of wood, becomes badly stained; if the floor is of concrete, the oil and grease may collect in the small pores, causing permanent discoloration. For this reason a drip-pan that may be moved under the forward portion of the car, from which the largest amount of oil or grease is liable to escape, should be a part of every garage equipment. The cleaning of such a pan, however, is a disagreeable task, and the motorist who looks after his own car and garage will do well to investigate a new type of drip-pan which has recently been placed on the market. This pan has a shallow frame of wood in which are several sheets of oiled paper, held in place by a removable metal frame. The oiled paper collects the drippings from the car without absorbing them, and each day or so the soiled sheet may be removed by lifting the metal frame-like clamp which holds it in place. This leaves a fresh sheet of the oiled paper ready to receive its collection, and thus the pan may be cleaned quickly and thoroughly without danger of soiling one's hands or clothes. The price of this pan complete is \$5.

### REVARNISHING THE CAR AT HOME

The high price of labour of all kinds, coupled with the scarcity of new cars and the tendency to "make the old car serve for another season," has stimulated interest in all attachments and improvements which can be installed or operated by the owner. Those owners who feel that, even though they may be denied the privilege of purchasing a new car, they want their old vehicle to always look as well as when new, can have this wish gratified as a result of the thorough experiments and investigations undertaken by a certain varnish maker who has finally produced a quick drying coloured varnish which may be used by the amateur to repaint his old car. This is a weather-proof varnish which may be obtained in any desired colour and which may be applied over the old finish of the car without that expert application which is usually considered necessary. In fact, the varnish will dry without leaving brush marks or furnishing other evidence of an amateur's work, and, as the finish will set within twenty-four hours, the car need not be kept out of commission for more than a single week-end; Murphy Varnish Company, Newark, New Jersey.

### EXTRA WIND-SHIELD PROTECTION

One of the refinements recently added to the high-priced motor-car, as a part of a limousine, sedan and coupé equipment, is the extra wind-shield which serves as a protector for the upper portion of the glass and keeps it free from the accumulation of rain, snow, and dust. Heretofore, such an equipment has not been a part of the ordinary touring-car with a folding top, for the additional protector is not needed in pleasant weather when the top is folded back. One top manufacturer, however, has included this extra wind-shield protector as a part of his top equipment, so that it may be folded back when not in use and enclosed in the same envelope which covers the top. When the top is extended, this protector extends down in front of the upper portion of the wind-shield at any angle desired and serves exactly the same purpose as those which are parts of closed car equipment. Regardless of the vibration of the car, friction joints hold this

outside wind-shield firmly in place; Joseph N. Smith and Company, Detroit, Michigan.

The driver who, in order to obtain the greatest efficiency from his fuel, watches his radiator thermometer closely and keeps his engine covered after the proper temperature has been reached, will be interested in a roller shade attachment which controls the cooling air from the driver's seat. This consists of a shade roller mounted at the bottom portion of the radiator, around which a sheet of weather-proof fabric is wound. By means of a cord connection, passing through the radiator and terminating at the dash, the shield thus formed may be pulled up to cover any desired portion of the radiator. The release of the chain at the dash allows the spring roller to coil the radiator curtain, so that the entire cooling surface of the radiator is available for hot weather running. The device is suitable for attachment to any make of car, except the Ford; it sells for \$5 complete and is very easily applied.

### CHECKING UP THE GASOLINE

Fears of a serious gasoline shortage have fortunately proved groundless, but conditions are such that it behooves every operator to conserve his supply and keep his engine in such condition that he can obtain the greatest possible mileage from every gallon bought. To do this, it is necessary to have an accurate check of the mileage obtained from the gasoline. Such a check can be furnished by a novel instrument, similar in appearance to a clock, which is attached to the dashboard and connected with the fuel system. A set of clock-hands, pointing to various figures, indicates the total number of gallons of fuel used, and a comparison with the speedometer readings, showing the mileage covered at the same time, will give an accurate measure of the mileage to a gallon. A supplementary hand on the dial indicates the number of gallons purchased during the month, proving a check on the dealer's bill, provided the fuel supplies are always purchased at the same source. Furthermore, the readings can be interpreted to give the consumption of gasoline during each month, so that comparisons can be made as to engine efficiency, and the necessity for an overhauling or readjustment of the valves, for example, may be quickly determined. The price of this instrument is \$10.

### MAKING LUBRICATION EASIER

The lubrication of the average automobile engine is a simple matter, for it is absolutely automatic and only requires the necessary renewal of oil. To keep the springs from squeaking, the brake-rods free and efficient, and the steering connections well greased is a more difficult matter, however, and requires the disagreeable daily or weekly process known as "screwing down the grease-cups," an operation calling for one's oldest clothes. Moreover, the system usually employed is at best a makeshift, and often, through the hardening of the grease in a vital channel, fails to serve its lubricating purpose. There are many women who have occasion to grease their cars, and they should welcome a new system that eliminates the dirty grease-gun or can with its paddle-shaped knife as a filler. The system employs a hard grease, molded in a cylindrical form to fit each cup exactly. This grease is enclosed in a paper capsule so that it may be handled without soiling the fingers, and when installed it is subject to high pressure by means of a special arrangement in the grease-cup cap. This ensures the entrance of the grease to every portion of the car to be lubricated and prevents the caking and hardening so frequent in the ordinary system of grease-cups; Copman Laboratories, Inc., Flint, Michigan.



# DOVE



# Under-muslins



No. 1904—"DOVE" Night Gown. Slip over model of sheer Nainsook white only. Trimmed with Val. lace, and Swiss embroidery medallions. Matches Envelope Chemise No. 1905. \$2.00 each.

## DAINTY—BEAUTIFUL— WELL-MADE—GOOD MATERIALS

**E**XAMPLES of the beauty and economy of "DOVE" Under-muslins are shown by the photographs on this page. Read the descriptions of each garment and note the prices. Then at a "DOVE" store you can buy the exact garments shown here and see hundreds of other delightful, new "DOVE" styles.

If you do not know the name of the store nearest you that sells "DOVE" Under-muslins, write to us. No matter where you live we can have some store fill your order for these particular garments.

### "DOVE" Features

**Newest Styles** The very latest and prettiest styles in lingerie are always to be found in "DOVE" Under-muslins. Some are made in simple tailored-effects; others are daintily trimmed with imported laces of every kind and embroideries of the best quality. Many have beautiful hand-embroidered designs.

**Good Materials** Soft white nainsooks—flesh-pink lustrous batistes—substantial cambrics—good muslins—delightful "Witchery" and Plissé crepes—Creme de Chine.

**Careful Workmanship** Careful sewing, extra stitches, accurate fit, ample fullness, neat ironing—all make "DOVE" Under-muslins look and wear well.

**Re-inforced Arm-holes** Every "DOVE" garment which has an open arm-hole (like Corset Covers, Envelope Chemises, etc.) has an extra shield sewn at the arm-holes. It is an exclusive feature which you can get only in "DOVE" Under-muslins.

**Prices** You'll find it true economy to buy "DOVE" Under-muslins because of their good wearing qualities and reasonable prices.

"DOVE" Under-muslins consist of all styles of the following garments:

ENVELOPE CHEMISES	UNDER-SKIRTS
CHEMISES	DRAWERS
COMBINATIONS	CORSET COVERS

In nearly every town there is a store that sells "DOVE" Under-muslins

## D. E. SICHER & CO.

"World's Largest Makers of Under-muslins"

45-51 West 21st St., New York

Prices in Canada and foreign countries a little higher

No. 1905—"DOVE" Envelope Chemise. Matches Night Gown No. 1904 shown above. Trimmed with fine Val. lace. Re-inforced arm-holes. Price: \$2.00 each.

No. 1900—"DOVE" Night Gown. Dainty tailored model, slip-over style. Made of fine quality white Nainsook. Front trimmed with feather-stitching. Neck and sleeves finished with hem-stitched hem. Matches Envelope Chemise No. 1902, shown to the right. Price: \$1.00 each.

No. 1901—"DOVE" Night Gown. Same as No. 1900, described above, but made of flesh-pink Batiste instead of white Nainsook. Matches Envelope Chemise No. 1903. Price: \$1.25 each.

No. 625—"DOVE" Camisole. Flesh-color Crepe de Chine trimmed nicely with filet lace and hand-embroidered design. Price: \$1.00 each.

No. 1906—"DOVE" Under-skirt of good white Cambric. Attractively trimmed with dainty lace and embroidery. Price: \$2.00 each.



No. 1902—"DOVE" Envelope Chemise made of white Nainsook. Matches Night Gown, No. 1900, shown at left. Arm-holes are re-inforced. Price: \$1.00 each.

No. 1903—"DOVE" Envelope Chemise. Same as No. 1902 but made of flesh-pink Batiste instead of white Nainsook. Arm-holes are re-inforced. Matches Night Gown No. 1901. Price: \$1.25 each.





HERE is what a merry little Irish woman ("God love the race") wrote us one day from County Tipperary:

"To James C. Crane.

Sir:

I am broken-hearted. I can't get your lovely toilet cream any longer over here—CREME ELCAYA. Can't you come to my rescue and send me a half dozen pots? It is the only face cream worth using, and my beauty is gone forever if you fail me.

(Mrs.) K.... M...."

Do you wonder we are a bit proud of ourselves when we get such letters as that? ELCAYA was first made because we thought women would welcome a cream that was not greasy, that could be used under face powder, that would be both protective and beautifying. Do you wonder that it makes us happy to know it has done just what we hoped it would do?

Remember that these women who are so satisfied with their skins use CREME ELCAYA every day and all the time, every time they use their face powder. Here is the simple formula, which, if carefully followed, defeats the years and adds unbelievably to your personal appearance:

*A little CREME ELCAYA rubbed gently into the skin; then if you need color, a very little good rouge spread carefully over the cheeks before the cream is quite dry; and after that your face powder over all.*

Try it just one day or one evening. When you see yourself in the mirror, you will need no further urging.

A trial package containing CREME ELCAYA and ELCAYA FACE POWDER may be had for 10 cents in a letter marked Department "M" to the address below. Use ELCAYA ROUGE or your own, as you prefer.



*James C. Crane*

James C. Crane, 148 Madison Ave.,  
Canadian Agents, MacLean, Benn and Nelson, Ltd., Montreal New York City

*This dainty cap of lace trimmed with satin bindings and hand-made flowers, comes in a variety of colours and is priced at \$6.95*



## ON HER DRESSING-TABLE

THIS is the season when everything assumes an air of festivity, white satin, flowers, and favours, and a chiming of wedding-bells in the distance bespeaks the coming of the bride. All authorities tell one that the first rule of wedding etiquette is that the bride shall have her own way, and therefore, if a wedding is to be exquisite in all its details, the taste and judgment of the bride must be above reproach. Fortunately, there are traditions to be followed, and there are experts who have studied every detail of this great event and who can give her counsel. Because of this, a wedding need not fail to be in perfect taste.

Paris sends the bride a coffret in pale grey or tan leather lined with white satin, in which bride-like setting reposes a lovely flacon of perfume, powder to harmonize, and a cake of soap or a packet of small satin-covered sachets. These coffrets with their locks or fastenings may be bought at prices ranging from \$15 to \$38 and \$40. The \$38 and \$40 sizes are larger and contain a more expensive perfume. In the \$40 size, the flacon contains about two ounces of perfume. The amount varies somewhat as at present the prices change constantly. A simpler bridal gift from Paris is a heart-shaped bottle containing a delightful perfume and having a decorative stopper. It comes in a case lined with satin and contains about one ounce; this may be bought for \$3.25. This same house sends over a delicate face powder in a green hue, to be used at night. It gives a marvellously white tone to the complexion and may be purchased for \$3.50 a box.

While happiness is a great beautifier, the wise bride does not neglect the necessary applications of creams and tonics. A noted specialist claims that while the average American woman uses creams and skin foods, she entirely neglects that important toilet accessory, the astringent, and that is why so many skins become wrinkled and flabby at an early age. This seems to be a logical statement, as frequently such a course, while soothing and smoothing the skin, relaxes it too much unless a remedy is used to tone and strengthen the muscles. European women indulge much more in treatments than their American sisters, who buy plenty of preparations, but

trust to their own strength of character to apply them systematically and scientifically. The result is that the average woman's complexion ages her prematurely by showing the results of neglect. This same authority considers that if women realized what may be accomplished by care, they would never neglect themselves between the years from thirty to seventy. In Europe women retain their youth by the care, not only of their minds, but of their bodies, as well.

It is interesting to learn just the process that is to produce these years of triumph. This specialist advocates the use of soap at least twice a week, as it is the only possible way to cleanse the skin. A specially prepared soap that is made of almonds and herbs and is soothing to the most sensitive skin may be bought for \$1.25 a cake. For use every day there is a cleansing cream that is invaluable for removing the dust from the pores. It is made from the formula of a noted European skin specialist, and although its quality of deep penetration makes it wonderfully cleansing, it is so simple that it may be used even in the nursery. This cream costs from \$1 a jar up.

The next step is to preserve the contour and consists of an astringent balm. This makes firm loose and flaccid tissues, and should be patted into the skin. It costs from \$1.50 up. If the muscles are badly relaxed, however, this should be followed by another lotion which is a marvellous remedy for bagginess of the skin, especially around the eyes, the brow, and throat. This lotion costs from \$2.50 a bottle up. If there is a tendency to wrinkle, there is still another astringent lotion, stronger than the first two. This accomplishes the combined result of whitening the skin, freeing it of a pasty appearance, and bringing back the tension of the relaxed tissues. This astringent

costs \$3 a bottle and up. The final touch is a delightfully soothing cream, at \$1.75 a jar, to be gently patted in, left on all night, and wiped off in the morning. This should be followed by a little more cream and a dusting of powder. As a result of this treatment the skin will stand the most severe scrutiny by daylight, and even the bride of a golden wedding will look fresh and youthful.

*Note.—Readers of Vogue enquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where shown.*

*A charming negligée of coral crêpe meteor with chiffon sleeves fastens with one snap and falls into graceful becoming lines; \$39.50. The black satin mules are lined with pink or black satin; \$4.75*







## Restore Your Hair To Its Youthful Shade

To restore does not mean to dye. Many women will not use hair dyes because they know that it deceives no one. Q-BAN HAIR COLOR RESTORER, however, is quite different. No one need hesitate to use it because it actually restores the lost color, giving the hair its original color and youthful lustre.

If your hair is streaked with gray or faded, it can positively be RESTORED by the use of

**Q-ban**  
TRADE-MARK

HAIR COLOR RESTORER  
(Guaranteed)

The change will take place gradually and evenly and the result will delight you. No color to wash or rub off or to stain the scalp.

Does not interfere with shampooing or waving the hair. Easily applied at home by simply brushing or combing through the hair.

Sold by good druggists everywhere on Money-Back Guarantee. Price 75c.

**Q-ban Hair Tonic**

50c and \$1.00

is an antiseptic, hygienic hair dressing. Should be used daily by children and adults. Removes dandruff, keeps the hair soft and promotes its growth. Ensures a healthy scalp. Milady's toilet not complete without this delightful dressing.

Your druggist also carries Q-BAN LIQUID SHAMPOO, Q-BAN TOILET SOAP and Q-BAN ODORLESS DEPILATORY.



HESSIG-ELLIS DRUG COMPANY  
MEMPHIS TENNESSEE



## The LAW and the PROFITS

EARLY in the food conservation campaign the commanding officer, Mr. Hoover, sent out the four food commandments which have become almost as familiar to us as Moses's original Ten. That mandatory poster

### "EAT LESS

WHEAT  
MEAT  
FATS  
SUGAR"

is impressed upon our consciousness so frequently that we have a guilty feeling at every meal at which any of the four appear. The Food Administration's S. O. S.—"Save or Substitute"—is meeting with remarkable response all over the country from housewives who, before the war, had the name of being the most extravagant in the world and who positively shuddered at the idea of substitution in any form.

All modern educators are agreed on the efficacy of positive commandments, and the Food Administration has taken care to make the modern decalogue as positive as possible; but now they are forced to add a fifth commandment to the list, and to make it negative. "Don't hoard," is the latest dictum of the law, and "Thou shalt make no profits" was the first draft of it, accepted at the very beginning.

### THE DEFINITION OF HOARDING

"Hoarding," as the Food Administration defines it, means on the part of the consumer, buying in excess of one's reasonable requirements for a reasonable time; on the part of the retailer or wholesaler, buying or holding in excess of his reasonable requirements for a reasonable time, or withholding from the market certain commodities for the purpose of unreasonably increasing or diminishing the price. The penalties against it are severe. Hoarding of any necessities is a Federal crime, punishable by a fine of not more than five thousand dollars, or by imprisonment for not more than two years, or both. Hoarded necessities may be seized and sold, and the individual hoarder convicted of a crime against the United States. The "reasonable period" referred to has been fixed by the Federal Administration at sixty days. That is to say, the consumer may accumulate a supply of food commodities which will suffice him for a period of two months, except in the case of wheat, where the period is limited to one month, or thirty days. Holding any quantity of necessities for a longer period is treasonable, and R. W. Boyden, Director of the Division of Enforcement of the Federal Food Administration, tells us not to mince matters, but to say so definitely and distinctly, that the crime may be clear.

### TIMES HAVE CHANGED

Of course, the prohibition of anything is always dangerous. There are people in this world so constituted that a command to refrain from anything is a direct challenge to them to indulge in it. The historic incident of the mother who told her children not to put beans in their noses is a classic illustration of this principle; they had never thought of doing so until she suggested it, but after that they hastened to try the effect. Telling people not to hoard may give them the idea of doing it; and penalties, even those as severe as those authorized by the Food Act, are poor tools at best. The appeal, in this case, is directly to our patriotism and to our desire to win the war.

Another aspect of the case which complicates the enforcement of the law against hoarding is that, up to recent times, the principal care of all good housekeepers has been to provide for the household for months in advance. Think of grandmother's pantry, with its stores

of everything eatable which could be stored and its ample provision against the inevitable rainy day. The grandmothers have been lauded to the skies and held up as models to their house-keeping granddaughters on this score alone; no one would accuse the dear old ladies of committing a crime punishable by fine and imprisonment. "*Autres temps, autres mœurs*"; grandmother's well-stocked pantry and the pies that mother used to make have both come under the ban.

"When 'How doth the little busy bee,' 'Go to the ant, thou sluggard,'" and the fable of the improvident grasshopper, have been the texts of innumerable sermons for innumerable years, it is a little difficult to realize that by continuing to follow these precepts one is really committing a crime. Then, too, we Americans, as a race, are impatient of restraint and of Government interference.

"What difference can it make to the food situation," we ask ourselves, "if I take the precaution of keeping ten pounds of sugar or a barrel of flour in the house? Whose business is it, anyway?"

### THE WAY OF THE HOARDER

Of course, one barrel of flour makes little difference, but there is an old Scotch proverb which says "Many mickles make a muckle"; and it is easy to see how the repetition of the hoarded barrel, if carried far enough, might create a shortage in the midst of plenty. It is a truism of banking that no bank is strong enough to withstand a run of a large proportion of its creditors at once. Exactly the same condition could cause serious economic disorder, even at a time when there was no necessity for special carefulness, as there is at present. For the sake of argument, put the actual supply of any commodity, such as meat, at one hundred per cent., for a community of one hundred persons. If fifty of the people in a community take two per cent. each, instead of their proper one per cent., the other fifty must go without—Q. E. D., as they say in geometry.

"I don't see what difference it makes when I buy my sugar," another hoarder remarks. "I'll use it anyway, in time." Early in the winter a sugar shortage was announced; overnight, as it seemed, the sugar supply failed, and an absolute famine was threatened. Every one was asked to conserve, and most people did, whether they wished to or not, forced into economy by the difficulty or impossibility of obtaining an adequate supply. Every one was told that the shortage was temporary; that when the Cuban crop reached the United States, in the early spring, there would be enough for all. If those who had money, and influence with dealers through large charge accounts and the privilege of old-established business relations, had used these privileges to obtain more than their share of sugar, thousands in less fortunate circumstances would have been deprived altogether. This state of affairs was made clear through the newspapers. Yet there were women mean and selfish enough to hoard sugar through the months of shortage. There was one who drove up and down Third Avenue in her big car, buying a pound here and a pound there from the little grocers, who were too much impressed by her appearance to refuse it to her; a moment's reflection would have shown her that she was depriving the regular customers of those little shops of the chance of getting any sugar at all. A burst water-main on one of the Avenues flooded the cellar of a big house and revealed to the investigating police the presence of fourteen illegally stored barrels of sugar—a quantity which was quite out of proportion to the needs of the household and which was being selfishly held at the time of temporary

(Continued on page 104)



## ECONOMY CONSERVATION DURABILITY

*Pronounced features in  
Silk and Wool Fabrics*

The prevailing tendency to favor the economical, to conform with the government's request to conserve, was never more adequately met than in fabrics made from a combination of

### SILK AND WOOL.

Add durability and style attractiveness and the result is an ideal fabric for women's summer apparel.

R & S Silk and Wool fabrics are delightful weaves, combining the durability of wool with the soft lustre and richness of pure silk.

Sold in the piece or in the garment ready for wear.

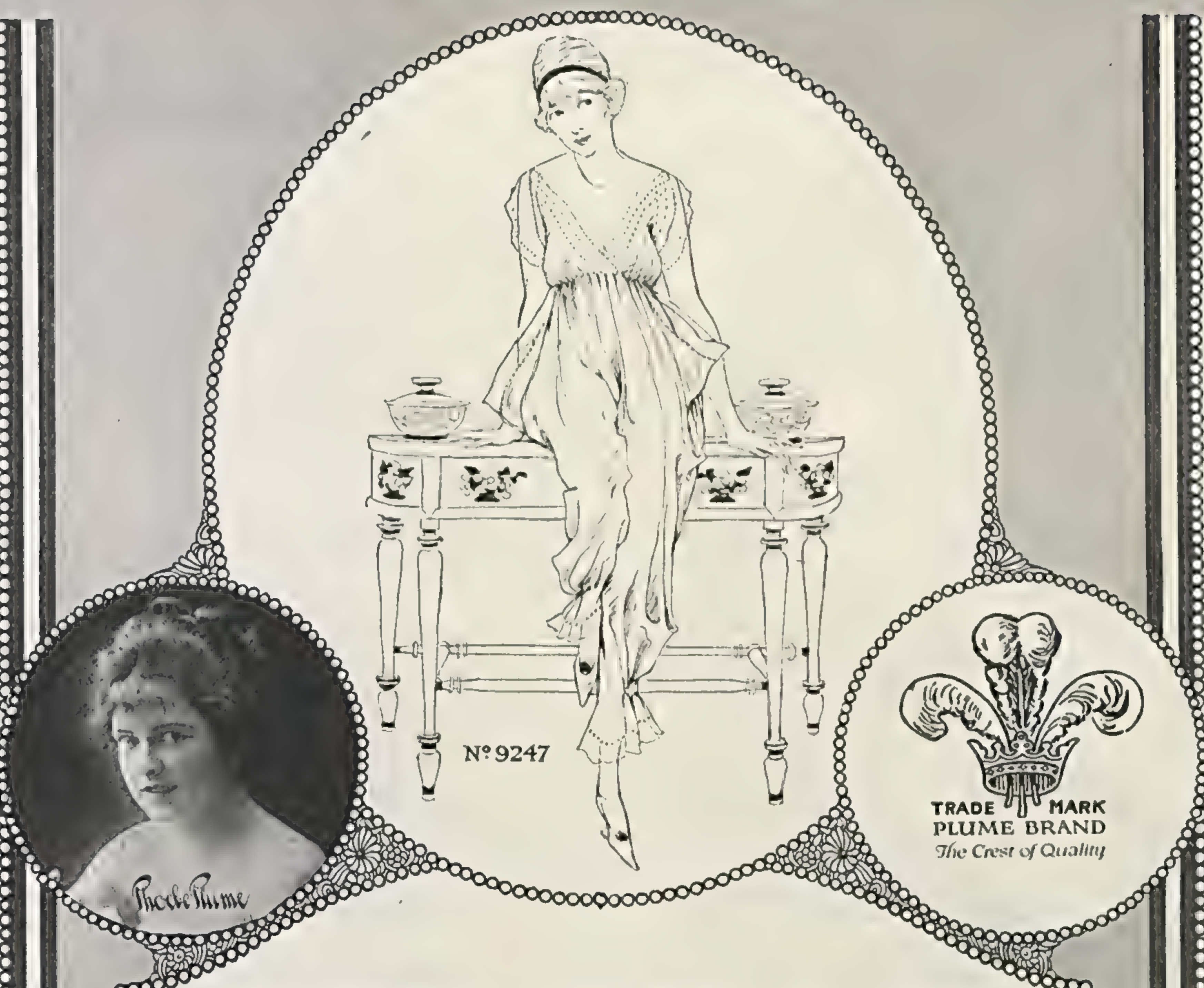
Ask for  
**R & S**  
*Silk and Wool  
Fabrics*

"Krepoplyn," Crinkled Silk  
and Wool Fabrics, Silk and  
Wool Novelties, Wool Back  
Satins, R & S Silk and Wool  
Poplins.

**REILING & SCHOEN**  
INCORPORATED  
260 FOURTH AVENUE  
NEW YORK







## CHARMING "PLUME BRAND" SPECIALTIES for the TROUSSEAU

**T**HE chic Step-in *Phoebe Plume Pajama* illustrated above, with its pretty embroidery and smart "Pierrot" Pockets—is but one of many interesting *Plume Brand* suggestions for gifts to the June Bride.

Better Shops are showing a wide selection of *Plume Brand* novelties—in *Flesh-Pinque Batiste*, Brocaded Satin-tops, Hand Embroidered Silks, *Georgine*, *Feather-Lyte*, and a variety of exclusive *Plume Brand* Fabrics.

In selecting lingerie—look for the *Plume Brand Label*. It is your assurance of the utmost in materials, exquisite workmanship and distinctive style.

*Plume Brand* Undergarments are made for Women, Misses and Children. If they are not sold near you, write me—mentioning your dealer's name—and I will see that you are supplied.

*Miss Phoebe Plume*

**M. MARTIN & COMPANY**

THE HOUSE OF FRESH IDEAS IN LINGERIE

Dept. V, Martin Bldg., 29th St., Cor. Madison Ave., New York

FLATO



## Stylishly—Yet Economically Dressed

In keeping with the Government's request for personal economy, yet excellently satisfying your desires for smart, stylish summer dress, the wash skirt is pre-eminent.

# NEVRSINK

## GUARANTEED WASH SKIRTS

mean real economy, as everyone is guaranteed to wash perfectly without shrinking. The best stores show "Nevrsink" Skirts in a great variety of styles and all the newest wash fabrics. Write for Style Booklet and nearest dealer's name.



## Every Nevrsink Skirt is fitted with the Sta-so Tailored Skirt Band



Sta-so Tailored Skirt Band

Makes the skirt fit snugly. It is strongly taped and triple stitched so it cannot stretch.



AN EXCLUSIVE FEATURE INSURING PERFECT FIT

The Sta-so Band was designed to improve the appearance of the Skirt by making the fit permanent.



Conventional Unshaped Band

It is not shaped to fit the waist. It stretches and wrinkles with wear, affecting its fit.

Nevershrink Skirt Co., 15 E. 26th St., New York

## SMALL CHARITIES AND BIG NEEDS

(Continued from page 63)

and the Allies receive the welcome gifts in the military depots, when they are on their way to join their regiments in the trenches. Some are men who have been wounded or ill in hospitals, others are at the end of their leave of absence, and still others are just starting out for the first time. One dollar will buy a Packet containing socks, a cap or a muffler, and nine useful articles.

### THE FOOD FOR FRANCE FUND

The Food for France Fund has, as Chairman, Miss Carita Spencer, who has been appointed Delegate Extraordinary by Minister Justin Godart, Under-Secretary of State and Head of the French *Service de Santé*. The Food for France Committee operates directly with the *Service de Santé*, that branch of the French Government having charge of hospitals and relief work and caring for the convalescents in the military hospitals and the undernourished children and suffering mothers in the villages of France. Every penny of donations received by the Committee is spent exclusively for food, as all necessary outlays are met personally by the members. The foodstuffs are purchased and shipped through the courtesy of the French authorities to the *Entrepot des Dons*, Paris. Home-made jams and preserves are on sale at 3131 Madison Avenue, and the proceeds are spent for nourishing foods that are better suited for foreign shipment. Twenty-five cents will send a pound of chocolate, fifteen cents, a can of condensed milk, and ten cents, a pound of sugar. Every sum donated is spent to the best possible advantage.

### A GIFT AND TEA SHOP

The American Fund for French Wounded has one of their attractive little gift shops at 309 Madison Avenue. Others are located at 2275 Broadway, at 19 West Twenty-third Street, and at Madison Avenue and Forty-seventh Street,—all decorated in deep French blue and presided over by workers in blue veils and smocks. This particular branch has the added attraction of being a tea-room where simple lunches and teas are daintily served each day. Home-made war bread and cakes and marmalade put up in decorated baskets are also on sale. The gifts one buys in this shop will not only bring pleasure to the recipients, but comfort to the wounded soldiers, to whom

the proceeds go for supplies. Fifty cents buys the medal that was struck to commemorate the entrance of the United States into the present war. It shows on one side the emblem of America and the Allies, and on the reverse, the shield with the Stars and Stripes and the significant date, April 6, 1917.

### FRENCH TOYS AND NOVELTIES

The charm of France seems concentrated in the little toy and novelty shop at 406 Madison Avenue, opened by the French Bureau for the benefit of their wounded soldiers and homeless women and children. Everything for sale comes straight from France,—costumed dolls, made by refugees, French books and pictures, quaint porcelain, the lovely beaded necklaces made by blind soldiers, laces, linens, and ever so many other things, all unmistakably French. Destitute artist *poilus* have designed nursery decorations and soldier dolls, which the women in their families have dressed. Even hand-made blouses are here, and ones of great chic, too. They are of jersey cloth with a braided motif, in an overblouse style copied from a Callot model. These are the things that come from France, and, in return, comforts go to needy ones. The exchange seems more than fair, from our point of view.

### SHAWLS FOR THE DESTITUTE FRENCH

A crochet shawl seems like a very homely modest request in return for all that the pathetic old mothers and grandmothers of France have given to the world. The American Fund for French Wounded tell us that it is a simple garment to make, one that takes little time and demands little outlay, but that it will be given to some destitute French woman who has no other warm covering to protect her from the cold. There are thousands of these lonely destitute women in France to-day, and they are looking to America for help. Surely we cannot refuse them the small comforts which it is in our power to give them. One of these shawls may bring more cheer than we can know to some lonely woman who has given her family and home and all her worldly belongings to the cause which means so much to us. Will you not be the one to send it to her? The American Fund for French Wounded, at 16 East 39th Street, will send you the full directions for making these shawls.

## THE LAW and the PROFITS

(Continued from page 102)

shortage, when its distribution would have relieved many families, suffering for want of a few pounds.

The Food Administration warns us, when we think of hoarding, to leave out of consideration the storage warehouses and the supplies of the known sources of distribution. These are provided for in advance; they protect the situation; they have been counted in; and they can be controlled. It is the private pantry and cellar which is the unknown quantity, since it can not be listed and investigated. Each woman in each home must reverse her previous conception of what constitutes good housekeeping and must determine not to yield to the temptation to hold more of any commodity than she actually needs for the immediate uses of her family. What was formerly praiseworthy prudence has become, in these topsyturvy times, pure selfishness—even a criminal offense! We have money; we buy in advance to protect ourselves. Our neighbour is poor; we protect ourselves

at our neighbour's expense. It is estimated that eighty per cent. of the people in the city of New York are wage-earners, buying from day to day. If the twenty per cent., with large financial resources and large capacity in their houses for storage, buy up the supply, then the eighty per cent. must go hungry.

The soldier on the fighting line sees little of the strategy of the campaign. His personal contribution is so small a part of the whole that he often fails to realize his own importance, or to understand that the aggregate of small contributions makes possible the great result. So the woman volunteer in the great army of conservation feels that her personal saving is negligible. She fails to appreciate the tremendous, the vital importance of the aggregate of small savings. It is before the small sacrifice that we hesitate; the great one usually finds us ready. If we make the small ones promptly and cheerfully, perhaps no great one will be necessary at all.



# Jack Tar Togs

Here are a few of the many beautiful styles of *Jack Tar Togs*, radiant with the spirit of youth.

From the toddler to her mother, every age and every feminine fancy is anticipated in these color-fast, stoutly-stitched, trim-tailored *Jack Tars*.

• MIDDIES • DRESSES • SMOCKS •  
• BLOOMERS • SKIRTS •

Leading stores everywhere feature *Jack Tar Togs*. Look for this label —



Every *Jack Tar* garment is guaranteed by both makers and dealers to wash again and again—and “come up smiling” crisp—fresh—unfaded.

Write us for *Jack Tar* Style Book and mention dealer's name. Address Dept. A.P.

The STROUSE-BAER Co.  
Baltimore, Md.





# THAT SUNDAY FEELING

ONE hears a great deal about three-o'clock-in-the-morning courage, but how about the magnificence of a spirit that goes over the top of two o'clock on a Sunday afternoon; the Sunday afternoon, that is, of those vague but much talked of beings who are the backbone of morality and the despair of art—the middle classes.

It is they who are responsible for that barbaric feast known as "Sunday dinner"; the upper classes do not, and the lower classes obviously can not, consider their servants; but our bourgeoisie cling to the tradition that by having dinner in the middle of the day on Sunday they are turning a Christian spirit kitchen-ward. Hence the horrid custom, prevalent in religious communities, of following up hours of listening, in an overheated building, to the opinions of one person (without the opportunity of refuting them), by the consumption in an overheated dining-room of combinations of starch and carbohydrates calculated to sustain an Eskimo family through an arctic winter.

Of course the original Sabbatical idea was excellent—but the vice of overeating did not exist in the Garden of Eden; the only mistake there was in the choice of food. The introduction, however, for the observance of the Sabbath, of a combination of overeating and underexercising has produced the two P. M. Sunday torpor, a state which is, perhaps, best expressed in the blank and putty coloured stare of a *tête de veau à la vinaigrette*, an utter negation of mental processes, amounting to a vacuum abhorred by nature and all right-minded people.

This sort of thing, it will easily be seen, tends to produce the greatest of national calamities, the suppression of the individual. History and Bernard Shaw

go to prove that original thought and large quantities of food are incompatible. Much has been written of the suppression of the individual under Prussianism, but any one who has travelled in Germany knows that the deplorable German habit of making life one long Sunday dinner is responsible for quite as much uniformity as the Hohenzollerns.

Sundays vary, of course, and thus give the illusion that one is perhaps more enduring than another. There is the Continental Sunday, a light-hearted festival, due to those frivolous and superficial traits of the Latin races, of which one hears so much and sees so little. There is the British Sabbath—a topic which must be passed over hastily, in these days when every one is staggering under about all he can stand. If any one doubts the theory of predestination to damnation, he need only spend a Sunday in Edinburgh to be convinced of its claim to fact. The effect of a London Sunday (especially if it be a rainy one) on one's resolutions, is best left unsung.

There is Sunday in the city, which gives one the sensation of sitting in a seat behind a pillar in the top balcony of an incomprehensible and endless Chinese play; there is Sunday in the small town, where life, and family parties in Fords, pass one by with equal swiftness.

There is Sunday on shipboard—a hideous punishment never fitted by any crime, but practically abolished in these enlightened days of U-boats. There is Sunday in bed, especially when one has a bad cold; and there is, though it seems incredible, Sunday at Atlantic City.

The truth is, Sunday is like a bad conscience; wherever one goes to elude it, one finds it already there.

## BELGIAN WAR LACES FOR THE BRIDE

(Continued from page 76)

it one indeed worthy to be inherited. Besides the intrinsic value of the lace, it has a strong sentimental appeal. For into the work that goes bravely and steadily on, goes courage born of conflict, as well as silent anguish and grief. The laces have a distinct historic value, also; all the hopes and fears of the little lacemakers are put into delicate tracery, which often tells the story of some event in the great war. The lovely cloth of cut linen squares of point de Venise surrounded by Cluny and filet lace, shown at the bottom of page 76 and in detail at the left, symbolizes courage in the exquisitely worked coats of arms of our Allies. And then there is the touching gratitude of the lacemakers to America for bread, portrayed in the delicate heads of wheat embroidered on a linen lawn cushion cover with the arms of America and a point de Paris valance; it is illustrated in the middle of page 76.

The table-cloth at the lower right of the same page has a border of point de Paris lace showing the *Fleur de la Reine*, the emblem of the beloved Queen of the Belgians. A souvenir of that great stronghold, Ypres, which was one of the most important lace centres, is represented at the top of page 76 in the lovely cushion cover of point de Venise lace with arms of Ypres and Flanders motifs.

When the bride is filling her chest, she will find lovely things in the lace shops of New York at remarkably low prices. Not costly, but interesting to the collector,

are articles made from peasants' caps, collars, and kerchiefs. Laces made nearer home, like the Porto Rican work, are available for simpler articles. A luncheon set of thirteen pieces in Spanish linen with a drawn-work border shows excellent workmanship and may be bought for \$16.50. Another luncheon set, consisting of a runner and six doilies, is of crash with a border of drawn-work; this is priced at \$16. A fine linen tea-cloth, 40 inches square, has an insertion of drawn-work in the centre; \$12.

An exquisite little pillow-slip with a rose lace design costs \$8, while a smaller slip, open at both ends and edged with fine lace, may be bought for \$5.50. An attractive bolster-like pillow has a crash cover with a wide band of drawn-work; it has a tassel at the end and costs \$6.

Dainty aprons that the bride will like are of fine mull with a drawn-work border, or of crash with same handiwork. These aprons are novel and unusual in that they need no strings. They are ingeniously run on celluloid bands, which encircle the waist like a hoop and are easily removed when the apron goes to the laundry; prices, \$3 and \$2. If a laundry hamper is needed, there are native Porto Rican baskets at \$3.50.

The old carved clothes-presses that have been revived to hold our modern linens seem extremely appropriate for linens that are composed principally of laces, for they have many shelves and, as a background, a thing of brocade.



THE DE PINNA CAMP SUIT MADE OF KHAKI GALATEA FOR BOYS OF 7 TO 14 YEARS—\$7.50.

The Camp Suit here illustrated is an example of the practical and correct type of clothing made by us for boys who attend Summer Camps.

We have complete specifications of the outfits required at all the important Boys' Summer Camps, enabling us to furnish promptly the necessary clothing, underwear, hosiery, blankets, sleeping garments, shoes, neckwear, hats and the like.

De Pinna representatives every season visit the principal cities of the country. Send your name and address and you will be informed of the next visit to your city or the city where you do your shopping.

**DE PINNA**

*5th Avenue at 50th Street*

NEW YORK



## More a Matter of Costuming

**Y**OU know the charming tailored clothes Spring has brought—simple, youthful—with an air of war-time fitness. Seldom has a mode lent itself to such beautiful interpretation in shoes. The tailored costume—with the tailored shoe.

Notice the refinement in tailored lines and modelling of this Regal Mineola Pump. See how the Regal designers have emphasized the tailored effect by the trim bow of matching silk.

There is smartness with comfort in this Pump—for the “glove” Nut Brown calf-skin moulds itself to your foot. A similar model comes in fine Black calf-skin with bow to match—and straight tip.

You can go a long way and not find a better, more timely Pump at the price. . . . . **\$6.75**

There are fifty-two Regal Stores in the Metropolitan centers and about one thousand special Regal Agency Stores in other towns and cities—all ready now with a fascinating display of latest Regal styles—and at the Regal prices.

# REGAL SHOES

REGAL SHOE COMPANY  
268 SUMMER STREET, BOSTON





## S O C I E T Y

## Revillon Frères

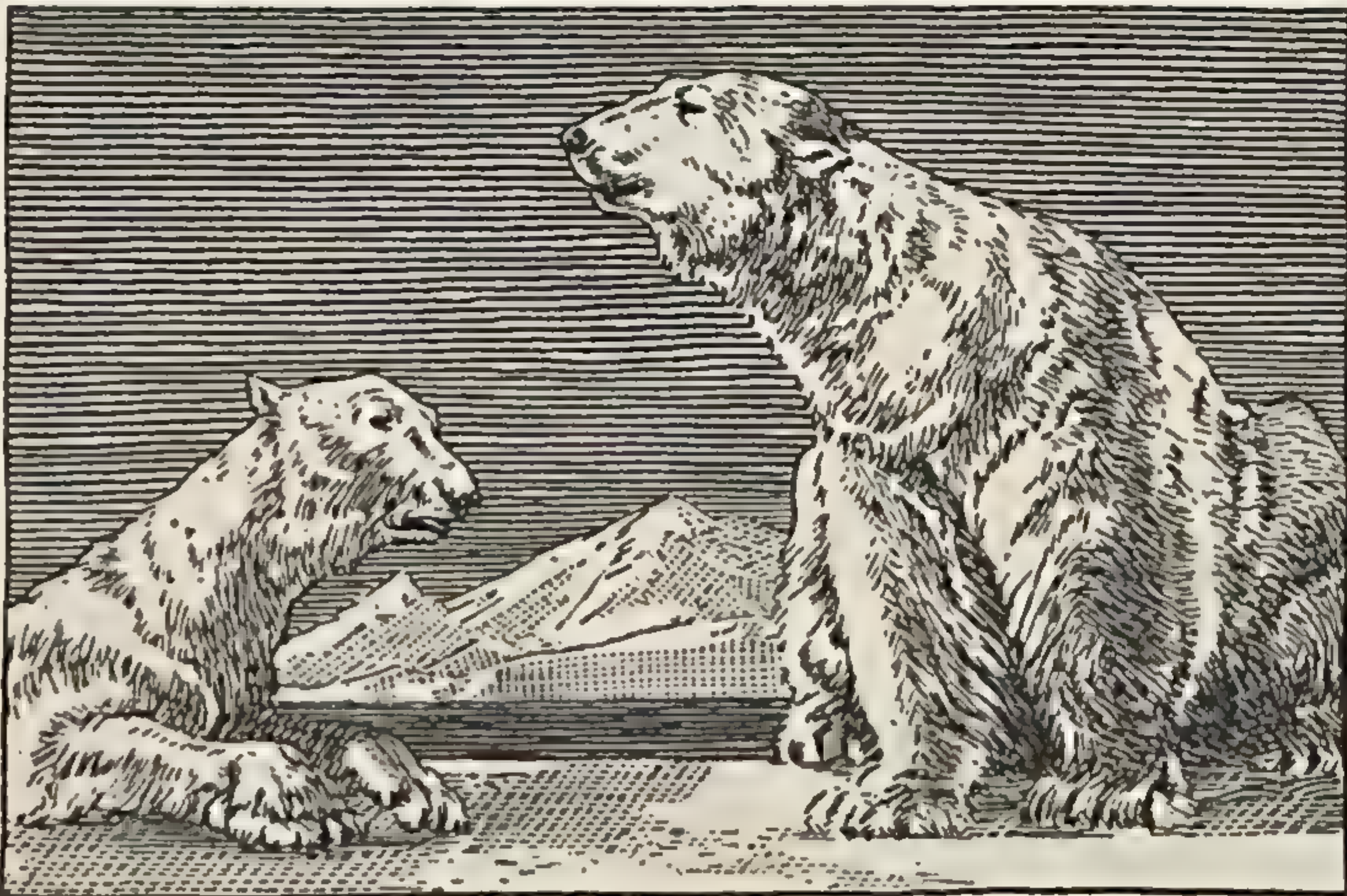
ESTABLISHED 1723

Spring Furs

Coats and Wraps

Dry Cold Storage

Telephone 360 Circle



5th Ave. at 53rd St.

New York

Paris

81 Rue de Rivoli

London

180 Regent St.

## Births

## CHICAGO

**de Bronkart.**—To Mr. and Mrs. Eugene H. de Bronkart, a daughter.

## Deaths

## NEW YORK

**Adams.**—In France, Lieutenant Briggs K. Adams, Royal Flying Corps, son of Major W. I. Lincoln Adams.

**Hardenbergh.**—On March 13, Henry J. Hardenbergh.

**Miller.**—On March 21, Warner Miller.

**Minturn.**—On March 15, Robert Shaw Minturn.

**Mortimer.**—On March 13, at Palm Beach, Florida, Richard Mortimer.

**Myers.**—On March 20, Theodore W. Myers.

**Stillman.**—On March 15, James Stillman.

## BOSTON

**Ayer.**—On March 14, Frederick Ayer.

**Sargent.**—On March 18, Andrew Robeson C. Sargent.

## CHICAGO

**Lay.**—On March 19, A. Tracy Lay.

## DETROIT

**L'Hommedieu.**—On March 18, Richard H. L'Hommedieu.

## WASHINGTON

**Bryan.**—On March 12, Charles Page Bryan.

## Engagements

## NEW YORK

**Alexander-Whitridge.**—Miss Janetta Alexander, daughter of Mr. Charles B. Alexander, to Captain Arnold Whitridge, son of Mrs. Frederick W. Whitridge.

**Carrère-Dickinson.**—Miss Gertrude Carrère, daughter of Mrs. L. Sidney Carrère, to Mr. Hamilton Maynard Dickinson, U.S.N.R., son of Mr. Jay Rogers Dickinson.

**Fleischmann - Reynolds.**—Miss Grace Fleischmann, daughter of Mrs. Maximilian Fleischmann, to Mr. John H. Reynolds, junior.

**Johnson-Groesbeck.**—Miss Amy Bradish Johnson, daughter of Mrs. William Graves Bates, to Lieutenant Herbert Groesbeck, junior, U.S.R., son of Mr. Herbert Groesbeck.

**Leary-Loree.**—Miss Elizabeth Leary, daughter of Mrs. John Leary, to Major James T. Loree, U.S.A., son of Mr. Leonor F. Loree.

**Leonard-Perkins.**—Miss Katherine Leonard, daughter of Captain Edgar Catrell Leonard, to Mr. John Addison Perkins.

**Munro-Chaffe.**—Miss Mary Watson Munro, daughter of Mr. John Munro, to Mr. Joseph B. Chaffe, son of Mr. D. B. H. Chaffe.

**Peirce-Thorn.**—Miss Marjorie Peirce, daughter of Brigadier-General William S. Peirce, to Captain Edward Floyd-Jones Thorn, son of Mr. Condé Raguet Thorn.

**Smith-Barker.**—Miss Eleanor Campbell Smith, daughter of Mr. J. Campbell Smith, to Mr. Thomas Ridgway Barker, junior, son of Dr. Thomas Ridgway Barker.

**Wood-Shippen.**—Miss Eleanor Kip Wood, daughter of Mrs. Frederic Wood, to Lieutenant Edward Shippen, son of Mr. William Shippen.

## ATLANTA

**Mobley-Clapp.**—Miss Jennie Robinson Mobley, daughter of Mr. Robert Mobley, to Mr. Charles Russell Clapp.

## BOSTON

**Thorndike-Hamlen.**—Miss Martha Thorndike, daughter of Dr. Paul Thorndike, to Mr. Joseph Rochemont Hamlen.

## Engagements

## PHILADELPHIA

**Claxton-Meyer.**—Miss Sarah Claxton, daughter of Mrs. Charles Claxton, to Mr. Carl Meyer.

**Curtis-Huhn.**—Miss Alma Mae Curtis, daughter of Mr. Harry F. Curtis, to Mr. George A. Huhn, 3rd, U.S.A., son of Mr. Samuel P. Huhn.

## Weddings

## NEW YORK

**Blodgett-Hilliard.**—On March 19, at the winter home of the bride's parents, Daytona, Florida, Mr. Delos A. Blodgett, Ordnance Department, U.S.R.C., and Miss Marion J. Hilliard, daughter of Mr. Alphonso Hilliard.

**Bosanquet-Cleveland.**—On March 14, in Westminster Abbey, London, England, Captain William Sydney Bence Bosanquet, D.S.O., of the Coldstream Guards, son of Sir Albert Bosanquet, and Miss Esther Cleveland, daughter of Mrs. Thomas Jex Preston, junior.

**Cotton-Davidge.**—On March 16, at Los Angeles, California, Mr. John Bowman Cotton, Aviation Corps, and Miss Elizabeth Davidge, daughter of Mr. Samuel P. Davidge.

**Drexel-Thompson.**—On April 27, Mr. John R. Drexel, junior, son of Mr. John R. Drexel, and Miss Elizabeth Thompson, daughter of Mrs. De Forest Grant.

**Gunther-Hunnewell.**—On April 27, in Surrey, England, Mr. Franklin Mott Gunther, First Secretary to the American Embassy, in London, son of Mr. Franklin L. Gunther, and Miss Louie Hunnewell, daughter of Mrs. John S. Tooker.

**Hope-Hopkins.**—On April 2, in Saint Thomas's Church, Captain John Gregory Hope, Royal Flying Corps, and Miss Anne D. Hopkins, daughter of Major Nevil Monroe Hopkins.

**McKee-Chambers.**—On April 6, in Saint John's Church, Clifton, Staten Island, Mr. Ralph Lowe McKee, U.S.N.R.F., son of Mr. Ralph R. McKee, and Miss Margaret Chambers, daughter of Mrs. George Lewis Pennington.

**Pyle-Mackay.**—On March 16th, in the Collegiate Church of Saint Nicholas, Dr. Edwin Pyle, and Miss Annette C. Mackay, daughter of the late Reverend Doctor Donald Sage Mackay.

## BOSTON

**Rollins-Whittier.**—On March 23, in the First Parish Church of Milton, Mr. Wingate Rollins, son of Mr. James D. Rollins, and Miss Ruth Whittier, daughter of Mr. Charles W. Whittier.

## PHILADELPHIA

**Ketcham-Dunham.**—On March 23, Lieutenant Arthur C. Ketcham, son of Mrs. Arthur C. Ketcham, and Miss Frances W. Dunham, daughter of Mr. Russell H. Dunham.

**Rogers-Ward.**—On April 20, Mr. Frank H. Rogers, son of Mrs. John I. Rogers, and Miss Nellie Ward, daughter of Mrs. Joseph S. Ward.

## SAINT LOUIS

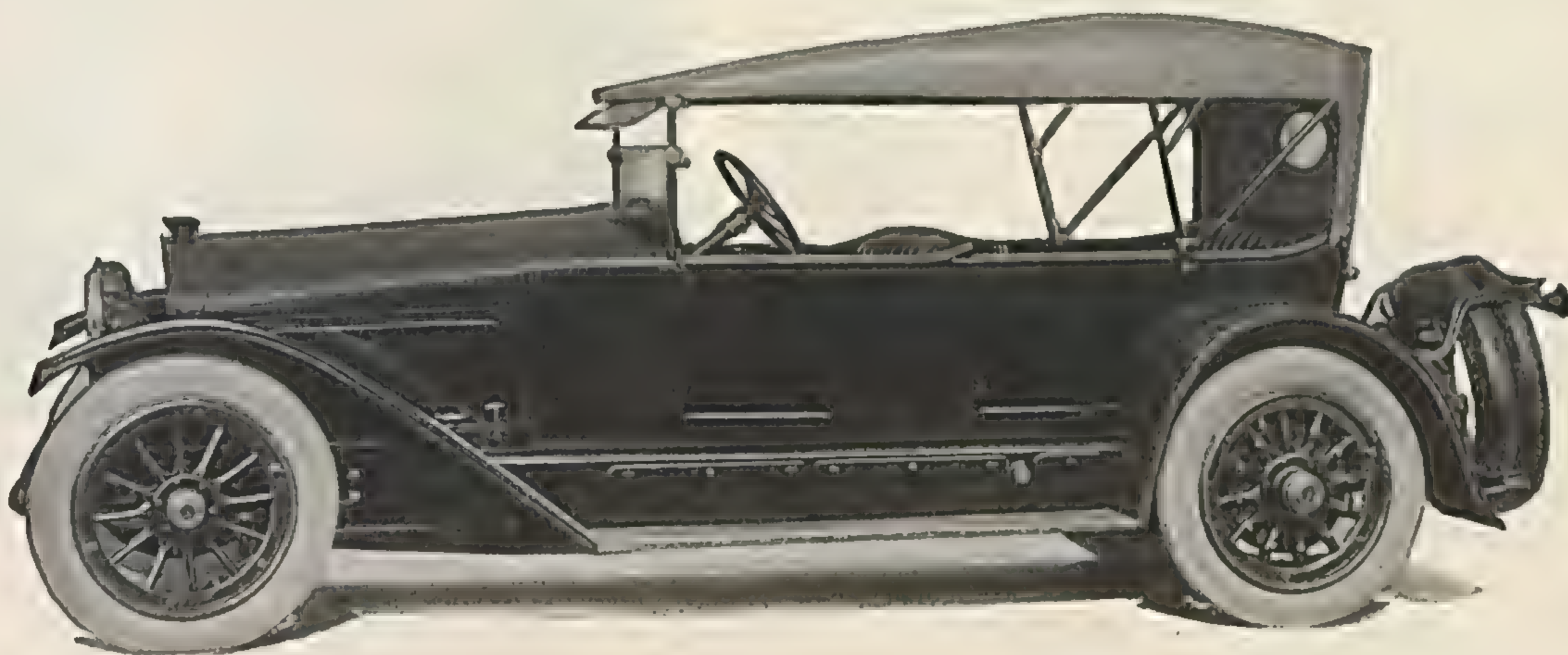
**Lafean-Ball.**—On March 2, Lieutenant Robert Howell Lafean and Miss Josephine Ball, daughter of Dr. James Moores Ball.

## WASHINGTON

**Marquisan-Moore.**—On April 6, in Saint Matthew's Church, Lieutenant Henri Marquisan, French Flying Corps, son of M. Henri Marquisan, and Miss Frances Moore, daughter of Mrs. Aksel C. P. Wichfield.







### FOUR PASSENGER MODEL

*Owned by Miss Constance Vauclain of Philadelphia*

Custom Department, THE LOCOMOBILE COMPANY OF AMERICA, Makers of Fine Motor Cars

*Prove to yourself that these  
stylish shoes can be comfortable*

Ask your dealer to show you a pair of these smart Red Cross Shoes. Try them on; walk in them.

There is in store for you a delightful surprise in the wonderful "bends with your foot" comfort built into the most stylish models of the Red Cross Shoe.

See these and many other popular-priced models at your dealer's, each the standard of value at its price.

#### Write for footwear style guide

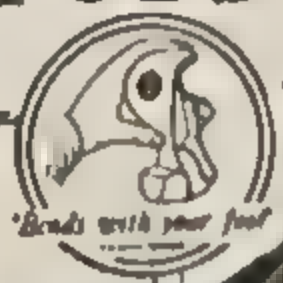
—sent without charge. Illustrates and describes the correct models in all materials. With it we will send you the name of your Red Cross dealer, or tell you how to order direct. Address THE KROHN-FECHHEIMER CO., 515 Dandridge St., Cincinnati, O.

MODEL No. 524. The "Jethra." One really must have a patent oxford — especially after one sees this sparkling new creation.

MODEL No. 520. The "Bonita," in which comfort and sturdy that's just what very wearing qualities are completely hidden by clever lines. Glazed kid oxford.

MODEL No. 337. The "Solace." Solace — comfort and sturdy that's just what very busy women find in this good-looking, glazed kid oxford.

## Red Cross Shoe



"Bends with your foot"

Look for this  
trade mark  
on the sole.



No. 524



No. 337



No. 520



## Gunlocke

The Quality  
Bedroom Furniture

IN the bedrooms of every home there are vacant spaces that can advantageously be filled with attractive Gunlocke chairs and rockers. They will make the home look more attractive, more comfortable, and will be the pride of the home owner.

All genuine Gunlocke chairs and rockers can quickly be identified by the trade-mark which appears on the top of this advertisement.

Every buyer of bedroom chairs and rockers should insist upon seeing Gunlocke trade-mark, because it identifies Gunlocke high grade bedroom chairs and rockers. It is a guarantee for good workmanship, high quality, artistic design and attractive appearance.

There is a Gunlocke dealer near you who will be more than glad to show you the great variety of attractive Gunlocke chairs and rockers.

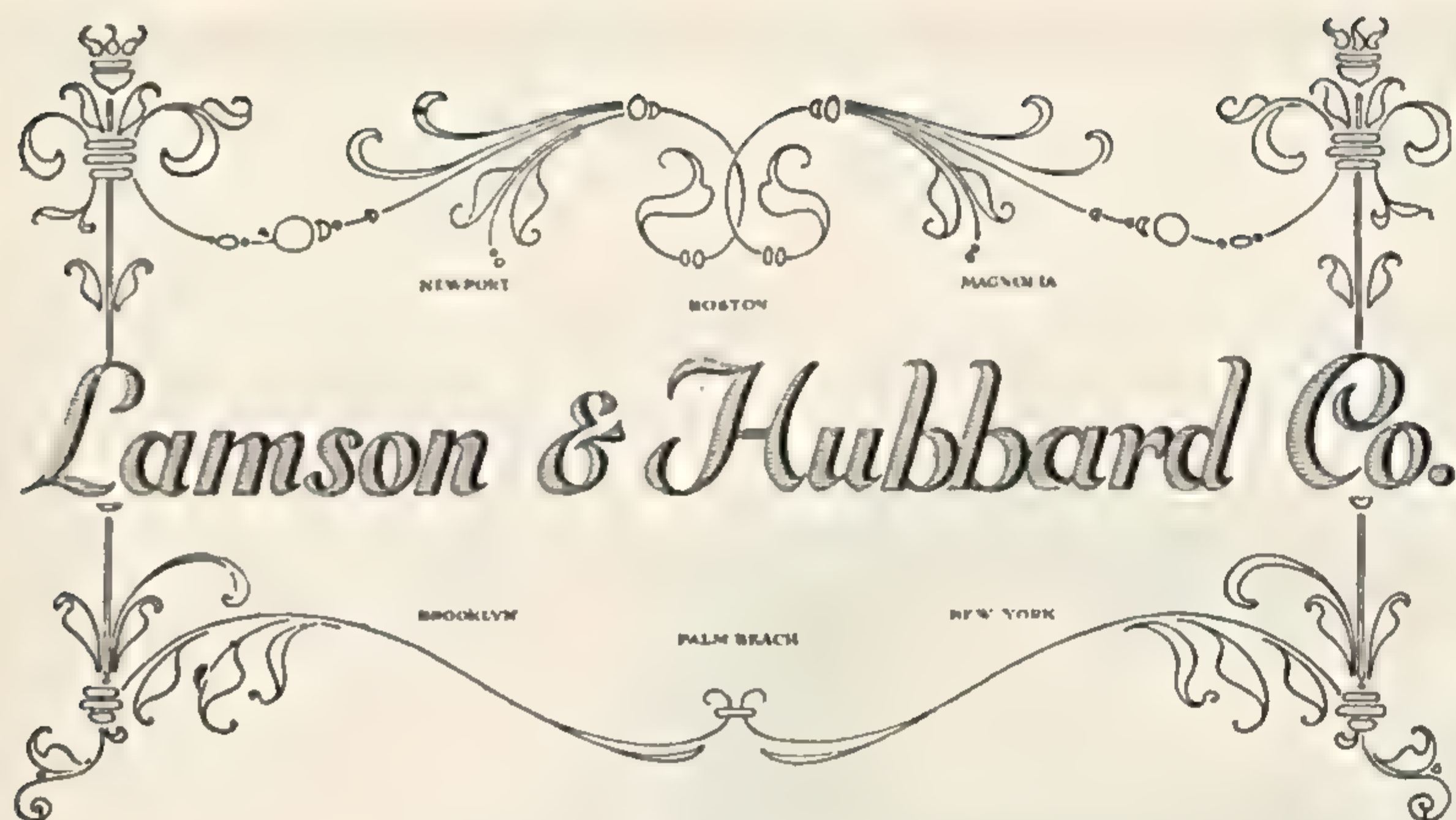
#### Write For This Booklet

We have an attractive booklet entitled "Chairs and Rockers in My Home," which we will be glad to mail to anyone who writes for it. The booklet is free and well worth having. Write at once for a copy.

W. H. Gunlocke Chair Co.  
Dept. C  
WAYLAND NEW YORK







INVITE  
WOMEN OF CULTURED TASTE  
TO VIEW THEIR  
INDIVIDUALIZED  
FASHIONS FOR  
SUMMER

*Street, Field and Motor Coats; Tailored, Street and Sport Suits, Afternoon and Evening Wraps, Knitted Jackets and Blouses*

GOWNS & DRESSES  
(New Department)

*The Lamson-Hubbard Originations and Reproductions in Party & Dance Frocks, Sports, Afternoon & Evening Dresses.*

IN THE  
NEW HAT SALON  
*are Presented Smart Fashions in Street, Sports and Tailored Millinery from the Lamson-Hubbard Designers and European Stylists.*

FURS  
*Correct Modes for the Season  
Remodeling and Repairing done  
during Summer Months at a Notable  
Saving*

96 BEDFORD STREET  
BOSTON



*A very appropriate ornamentation of the cake which was used on the occasion of Miss Carol Harriman's marriage with Mr. R. Penn Smith, junior, were the perfectly modelled horses with trappings in silver, denoting their love of horsemanship. The saddles bore the monograms of the bride and groom; from Madame Blanche*

## FOR THE HOSTESS

THIS year the perplexities of serving a wedding-breakfast have been increased tenfold. Patriotism and the natural desire to make the feast one that will be memorable in the annals of the family are at variance with each other, especially when the wedding is to be a military one. It would seem then as if one were disregarding the appeal of one's country, if there appeared anything more to eat than was absolutely necessary. But here ingenuity and resourcefulness come to the rescue, for there are many tempting dishes that are appropriate for weddings and yet accord with Food Conservation rules.

The well-known New York caterer, Dean, although he at once showed his patriotism by complying in every way with the food regulations, asks brides and their mothers to economize rather in the number of the guests to be entertained than in the feast or in any detail that makes the wedding memorably beautiful to the young pair, who are, perhaps, soon to be separated by the call of their country to the colours.

### WEDDING DECORATIONS

The woman of taste does not find it difficult to achieve beauty and yet avoid that air of extravagance that is typical of the nouveaux riches. Take the decorations, for instance; they should harmonize with the background, according with the type of house in which the wedding takes place. It is a mistake to alter the whole character of the dwelling and make it look as if some strange decorator had taken possession of the scene.

This article, however, has to do only with the place in which the wedding-feast is to be served. The ideal dining-room is never overcrowded, and so the first task should be to take out all superfluous furniture that detracts from a sense of space; any resulting bareness may be softened by plants or branches of greens, which always make an effective background. The centre table, whether it is to be the bride's table, at a regulation breakfast served in courses, or the table for the buffet breakfast, should have a wedding-cake or a basket or vase of flowers as a centrepiece; the same blossoms may be used to decorate the mantelpieces. It is a usual wedding custom to use some heirloom, silver or glass, for the flowers on the table, and the old family lace cloths are always brought out and utilized on this aus-

picious occasion. In fact, any detail that has sentiment or tradition attached to it adds to the beauty of the wedding-feast.

A small tree of white roses makes a charming centrepiece; the pot may be set in a silver tankard or encased in silver tissue. It is well to have some small tables around the room at a buffet luncheon, as the older members of the family or guests are more comfortable when seated at a table. When there is a real wedding-breakfast, then these small tables are properly set with from four to eight or ten covers, with perhaps a simple vase of flowers as a centrepiece.

### SETTING THE TABLES

Favours are not being used now; besides not being particularly good form, they would be an unnecessary extravagance. Place-cards are, however, a necessity; they are usually of a simple type marked with the initials of the bride and sometimes combining those of the groom in gold or silver.

At a buffet collation some solid dishes, such as oysters, salads, croquettes, or patés are usually included in the menu, because guests from a distance are often present on these occasions. Cakes, bonbons, ice cream, fruit punch (if one prefers it to wine), and black coffee complete the conventional repast.

Delmonico has most courteously contributed two menus for war wedding-breakfasts; they are absolutely according to Food Conservation rules:

- Blue Point Oysters, Mignonette
- Cup of Strained Gumbo
- Spring Radishes
- Ripe Olives
- Eggs en Cocotte, Florentine
- (Purée of Spinach)
- Suprême of Guinea Chicken with Virginia Ham
- Fruit Salad on Lettuce
- Ice Cream: Biscuit of War Bread
- Ginger Almond Cake
- Coffee
- Panier of King Siam Oranges au Kirsch
- Brook Trout Sauté Meunière
- Potatoes Laurette
- Noisette of Spring Lamb à la Robinson
- (Chicken Livers)
- Green Peas à la Menthe
- New Asparagus, French Dressing
- Hot Beignets Soufflées à la Sauce Henri
- War Rolls
- Coffee

(Continued on page 112)



## Your Child's First Walking Shoe

## The Specialist

REGISTERED

An Entirely New Shoe Designed to Protect  
—Not Correct Healthy, Normal Little Feet



\$3.00

Ages 2 to 4 Years  
Sizes 5 to 8  
Of tan or black kid

An ounce of prevention is worth a pound of cure. Many shoes have been designed to correct deformed feet. Why not a shoe to protect normal feet? This is just what *The Specialist Shoe* does.

Designed by a doctor who is a specialist and the recognized head of the Orthopedic profession. It is scientific without being freakish.

*An insurance against foot ailments.  
A firm understanding for the future.*

Children's Shoe Shop—Third Floor

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



# Dean's LIBERTY BOX

*For Men in Service on Land  
or Sea, at Home or Abroad*

*A Private in the "Rainbow Division" in France, writes:*

Dear Mother: \* \* \* Please tell Mr. Dean his boxes came in fine condition—the cakes are wonderful, and we all have cups of hot chocolate, made by melting the chocolate-tablets in hot water! It is great after a cold march. \* \* \* S. E. S.

DEAN'S LIBERTY BOX contains what is needed to satisfy that "craving for sweets"—an assortment of Dean's celebrated cakes, including their famous fruit cake, candies, lemon drops, chocolates and other "goodies" packed in attractive boxes—four sizes, \$3.50, \$6.00, \$7.50 and \$10.00.

United States Food Administration  
License Number B-17855

628 Fifth Avenue  
New York



*"My Living Room"*



Look for name  
CREX in side  
binding

# CREX

De Luxe Rugs

TRADE MARK REG. U.S. PAT. OFF.  
FABRIC PATENTED JULY 18, 1916

"Yes! It's the CREX DE LUXE Rug that makes my living room so cheerful-looking and so comfortable."

CREX rugs come in a wonderful range of beautiful patterns and colorings, making selection easy. When buying—be sure you obtain the genuine. See that the name C-R-E-X is woven in edge of sidebinding. Write for booklet—in colors—sent free.

"It's a Practical War-Time Economy to Buy Crex"

CREX CARPET COMPANY, 212 Fifth Avenue, New York

**CREX**  
GRASS FURNITURE  
CREX furniture—sold by leading dealers—is well worthy of your careful inspection. It harmonizes perfectly with CREX rugs.

BEEFSTEAK DISH 1315-S \$10.00



The Bride or the  
Wife of years will  
appreciate this  
gift of

*"Royal Rochester"*  
Silverware

By using recipes of tested merit any housewife can serve more tempting dishes and save ten to fifteen per cent on meat bills. This handsome dish, stately in design, beautiful in finish, at all times practical and economical, consists of an 8-inch, round, heat proof China inset of Danish decoration, hand decorated cover and silver plated frame.

It will be sent any jeweler you name for your approval. Booklet of recipes and catalog of "Royal Rochester" Silverware, postpaid, on request.



Rochester Stamping Co.  
Rochester, N.Y.  
New York Showrooms 200 Fifth Ave.



## To Nourish the Mind



"A Pillow for the Body"

A woman whose expressions are characterized by brightness and tenderness usually possesses a mind refreshed by sufficient sleep.

"Sleeplessness means not merely unrest but starvation of the cerebrum," says the scientist R. Charles Newton. When the brain is nourished by sleep, the mind is alert and the disposition sunny.

The Sealy Sanitary Tuftless Mattress yields sleep which is deep and rich in rest. Its elasticity lends comfort to be had only in the Sealy.

An inventor found that by air-weaving cotton into a pliable but compact batt, a mattress could be evolved without tufts, and the sanitary Sealy came into being.

A Twenty-Year Sleep Insurance Policy is issued with every Sealy against packing, lumping or spreading and all other usual mattress woes.

The Sealy Mattress, composed of the cleanest of cotton (supreme long-fibred grade) and covered with a winsome material adds a refreshing tone to a sleeping-room.

A mail request will bring you an interesting book of mattress facts, samples of charming covering materials and the name of a dealer authorized to sell you a Sealy on a sixty-night trial basis.

**Sealy**

Sealy Mattress Company

Dept. V. M

SUGAR LAND, TEXAS

## FOR THE HOSTESSES

(Continued from page 110)

To the Ritz we are indebted for the following menus for two wedding-breakfasts:

Hors d'Oeuvres Variés  
Oeufs Pochés Florentine  
Poulet Nouveau Sauté Chasseur  
Haricots de Lima Salade d'Endives  
Compôte de Fruits Assortis  
Pâtisseries  
Café

Grapefruit Cocktail  
Consommé Madrilène  
Filets de Sole d'Offemont  
Côtes de Pintade Hongroise  
Petits Pois Nouveaux  
Salade: Escarole et Betteraves  
Coupe aux Fraises  
Friandises  
Café

When the wedding takes place in the late afternoon, to be followed by a dinner, the Ritz contributes two such inviting menus that one is tempted to rush into matrimony without delay:

Suprême de Fruits  
Consommé Double Yvette  
Bass Rayée Persane  
Poularde Poelée Bouquetière  
Cœurs de Romaine  
Asperges Hollandaise  
Melon Glacé, Sauce Fraîsette  
Friandises  
Café

Feuilles Suédoises  
Potage Santé  
Filet de Sole Véronique  
Champignons Frais sous Cloche  
Pintadon en Cocotte Grand'Mère  
Petits Pois Nouveaux Salade Palm Beach  
Fraises Devonshire  
Mignardises  
Café

The food laws have, however, spared one tradition, without which one would hardly feel married; that is the wedding-cake, which still appears in all its black richness, iced in many fanciful designs. Madame Blanche, the noted specialist whose wedding-cakes have graced some of the most noted weddings in the land, beginning at the White House, claims that since the wedding-cake comes to us in tradition from Biblical days, there is a decided reason for its being at the feast. When a daughter of the house was to be married, the women of the family and their serving-maids crushed the wheat and formed it into little cakes. These were handed to the guests to symbolize the breaking of the bread with the stranger within one's gates; in other words, they were a mark of hospitality.

### THE MODERN WEDDING-CAKE

The wedding-cake passed through many evolutions and finally appeared in its present guise in England, where the court baker realized the possibilities in decorating the pièce de résistance so that it became a memorable tradition to be handed down through the family. Thus the modern cake embodies in its decorations many family events, particularly those in which the bride and groom are interested—their combined coats of arms and any other mark of family interest. Artists are employed to make the designs

and very beautiful is the effect. Madame Blanche's famous cake, it is interesting to learn, is made from an old English recipe.

While it is a pretty custom to have the bride cut the first slice, after which a servant takes up the arduous task, it has been found impossible to serve all the guests at a large wedding. Convenient little boxes are therefore filled with the actual cake, before it is iced, and are presented to the invited ones on their departure. Confusion is thus avoided, and what is left of the large cake may be packed away in such a manner that it lasts for years. If a cake is to have this lasting quality, it must be compounded of only the best materials. Oscar of the Waldorf-Astoria gives this recipe for a bride's cake:

Some warmed butter is beaten to a cream with sugar; then a dozen or so eggs are beaten, two at a time, and, when all are in the batter, it is whisked for nearly an hour. A pound of sifted flour is stirred in gradually with a pound and a half each of raisins and currants, both chopped, a quarter of a pound of pounded almonds, half a pound of candied peel minced very fine, and the grated rinds of an orange and a lemon, together with a gill of brandy. This mixture is poured into a tin lined with buttered paper and baked until done. The cake should be turned upside down to cool before applying the icing and whatever ornamentation is chosen.

### RECIPES FOR TWO CAKES

Mrs. Seely gives directions for a Black Cake for weddings, from an old Colonial recipe, and also for a White Bride-cake, which is designed particularly for the bridesmaids and usually contains the fateful ring—a pretty custom at some modern weddings. The Black Cake is made according to the following recipe:

The ingredients are one pound each of butter, flour, sugar, and citron, seven pounds of raisins, ten eggs, four nutmegs, four teaspoonfuls of cinnamon, four teaspoonfuls of cloves, two wine-glasses of wine, and two wine-glasses of brandy. After the butter and sugar are stirred to a cream are added the eggs, the whites and yolks of which have been beaten separately, then the brandy, wine, citron, and lastly the raisins. The fruit should be rubbed in the flour before adding and half a teaspoonful of soda is dissolved in a part of the wine; the spices are put in the brandy overnight. The cake should be baked four hours.

For the White Bride-cake, one pound of sugar, one pound of flour, and the whites of sixteen eggs, beaten stiff, are added to one-half of a pound of butter, creamed. In baking, care should be taken not to jar the oven.

All the authorities mentioned, as well as the leading decorators, lay great stress on the fact that while simplicity is now the keynote of the wedding, still great care is to be given to every detail in order to make the picture as perfect as possible. The bride who is fortunate enough to have a country home has at once a wonderful setting, especially for the breakfast, which may be served on the veranda, under the trees, or in a picturesque marquee on the lawn. But whatever it is, let the moral to the wedding-breakfast story be, make it perfect of its kind, that it be a happy memory.







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Write for our booklet, "The Appealing Charm of Daintiness"—to know more about perspiration and how to relieve it. Suggest to the men in your family that they write for "The Assurance of Perfect Grooming."



# ODO-RO-NO

*The toilet water for excessive perspiration*



(Right) A patriotic wedding-ring is a plain band of platinum, encircled by a girdle of stars in relief; rings from Reed and Barton



(Left) The engagement ring to be worn with the ring at its left has shields wrought on both sides of a platinum mounting

## THE BRIDE has a THOUSAND JEWELS; the GROOM but ONE

(Continued from page 74)

patriotic without being conspicuous about it; when it is worn, one would never think, by merely looking at its light and graceful platinum setting, that if the ring were slipped off and held up for scrutiny one would see that there are, on each side, wrought shields bearing stars and stripes, and that the two small diamonds on either side of the large one twinkle in star-shaped settings. A wedding-ring is designed to go with this engagement ring—a ring engraved all around its platinum circle with stars. These two rings have an unusual dignity, even for wedding and engagement rings; perhaps it is because they express a fine thing very simply. These rings are shown on this page.

It sometimes happens that a woman has a gold wedding-ring that appears an anachronism when it is worn with her more modern rings of platinum. Rings of this sort are now being spun over with a thin layer of platinum which preserves, under a modern exterior, the original ring. No engraving inside the ring is obliterated, for the platinum forms merely a band on the outside.

### THE WHOLE DUTY OF BRIDEGROOMS

Of course, when a man marries, his duty, as far as jewellery is concerned, does not begin and end with wedding and engagement rings. Not by any means; any woman will tell you that. There are all manner of marvellous little jewelled gifts that it would be well for any bridegroom or engaged man to know about. For instance, there is the thoughtful little gift of a vanity-case, that secret base where every woman keeps a certain reserve store of all the little attentions her complexion needs from time to time. There is shown on this page a particularly ravishing vanity-case made of light green gold, as a base; this is ornamented with stripes of white enamel and narrow bands of diamonds. At the top and bottom of the case is a design worked out in a delicate shade of grey enamel patterned with tiny flowers and engine-turning. This case, with all its convenient compartments for mirror and powder-puff, is very thin and light; it gives none of that effect of being dressed in the golden trappings, for the fineness of the material of which it is made has been respected, and it has been wrought with an artist's workmanship.

For the woman to whom a puff of a cigarette means as much as a puff of powder is a cigarette-case that she may have always with her, exquisite enough for any costume. The shape of this cigarette-case is new and beautiful. It is an oval cylinder, about five inches long, of green gold, striped finely with white enamel and banded with diamonds at the top and bottom. From the bottom of the case is a pendant tassel made of seed pearls and attached by a mounting of

gold carved in a lovely design. The case, which holds six cigarettes, is carried by a chain made of enamelled links and ending in a bar by which it is held. This bar has another use; it contains a lip-stick and eyebrow-pencil that pull out, one from each end.

A gift much less elaborate, but one that does a very clever and useful thing, is a gold shopping-case about two inches long with the slim width of one-half inch. It is shown in the middle of page 74. Between the thin engine-turned gold covers of this case is a tiny book of perforated leaves upon which are printed the name and address of the owner. A leaf from the book with the direction, "Send and charge," saves a great deal of time in shopping.

Then there is the particularly smart gift of a lorgnette that can be worn in the evening as well as with a daytime costume, because it resembles a very beautiful pendant, although it is as practical as a lorgnette should be. This is shown closed up in the middle of page 74 and open on this page. The lenses of this lorgnette are of a particularly efficient shape and set at an angle that enables the wearer to hold them so that her hand does not so much as brush her well-groomed cheek—an arrangement that has its advantages. But it is the mounting of these lenses that is so very lovely; a fine filigree of platinum is set with diamonds and small bits of onyx which act as an effective foil for the brilliance of the diamonds. These lorgnettes come in several very unusual designs, varying from a pear shape to an oval, and they are equipped with an ingenious spring. It is not necessary to press a button or clasp to release these lenses; it requires only a slight pull on the chain upon which they are worn. The advantage is that they can be released and held with one hand in case the other is occupied with a muff or purse.

### THE FIANCEE IN UNIFORM

One other jewel that belongs to her of the uniformed fiancée is the service pin. Of course, service pins, whether they are of enamel on gold or precious stones set in platinum, are all alike in design—a red border, a white centre, and a blue star in the middle; but when they are made of rubies, diamonds, and sapphire, set in platinum, they are very beautiful.

Even if this article is written especially for the bride, it would be very difficult, if not heartless, to let slip by the opportunity to tuck in a gift for the groom. There is, for instance, a little gold photograph-case as thin as a piece of cardboard—literally—and with room for two photographs in it. This is shown in the middle of page 74. It has hinged covers, like a book, decorated with engine turning and is very smart without sentimentality.



When this lorgnette is closed (and it is shown closed on page 74) it looks like a wonderfully made pendant of diamonds set in platinum

FOR EVERY ROOM IN THE HOUSE



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BROOKLYN, NEW YORK

*Mrs. William Woodward, at the private exhibit of the Farré pictures, wore a hat with a graceful upward turn at the back*



## NEW YORK INTERESTS FROM PARIS

(Continued from page 48)

hat which turned up gracefully at the back and was trimmed with uncurled black ostrich feathers; about her neck was a double strand of pearls. Miss Mary Cass Canfield, sketched in the middle at the bottom of page 48, was very lovely in a suit of terra-cotta cloth; it crossed surplice fashion in the front and was collared and cuffed with beaver. Her tall black hat had a curling fringe of black ostrich feathers, lightly tipped with gold, about the narrow brim.

### PARIS MODELS AT THE OPENINGS

Many charming costumes were seen at the openings, for New York has been favoured with its annual visitation of model gowns from the Paris couturiers. And the consensus of opinion seems to be that they have given us eminently wearable clothes. Callot and Worth have done some particularly good things, in the way of evening gowns; and in many instances wraps to go with them accompany these formal toilettes. It is noticeable that even in formal things dark or neutral tones have been selected. Much is seen of the dark blue that has been so fashionable here this winter, and many people feel that it has a distinction exceeding even that of black. One lovely gown of beige and cream coloured satin from Callot is absolutely devoid of ornament except for a white rose at the left shoulder of the square-cut corsage. This is rather an unusual combination for formal dress and indicative of the vogue for neutral colourings.

Paris, in presenting us with these new clothes, has also presented us with a problem. A great many of the new street things have remarkably short sleeves; sleeves, in fact, that are little more than caps over the shoulder. Just how these are to be worn is a question. One can scarcely picture the American woman going abroad during the daytime hours with the upper part of her arm uncovered, and, of course, shoulder-length gloves are unthinkable for day wear and also an extravagance not to be considered in war times. For the moment,

the new short wraps which have also come from France are the answer to this problem. These are long enough to cover the entire arm when worn on the street, and just what goes under them is left to the discretion of the individual. Perhaps not every woman will dare that which was sponsored by one chic American just back from Paris, who took tea the other afternoon at a smart restaurant; she is sketched at the upper left on page 48. With a gown of taupe faille, very short as to sleeves, she wore a rough straw hat of tête de nègre tone with a veil of brown tulle, a wrist-length cape of summer ermine, and, as one observed when she lifted her arm to take her teacup, short white gloves. The effect was daring, undeniably, but exceedingly chic.

### SHORT SLEEVES AND EVENING GOWNS

This same type of sleeve, which is, of course, not new for evening dress, was seen in the striking costume recently worn at dinner by Mrs. Cornelius Vanderbilt and sketched on page 48 at the lower right. The gown was king's blue, embroidered over its entire surface in tones of peacock blue and turquoise, and there were peacock blue heels on the dark blue satin slippers. Stones of peacock blue and green glowed dully in the band of silver tissue which encircled Mrs. Vanderbilt's softly waved white hair, and she carried a barbaric fan of turkey feathers.

Short close sleeves of black tulle graced Mrs. James Lowell Putnam's gown of black and gold brocade which fitted her like a sheath; it is sketched, just as she wore it at a smart restaurant one night, on page 48 at the lower left. The slender length of this gown was emphasized by its long square train, and the height of the figure was enhanced by Mrs. Putnam's customary high coiffure, into which, as usual, two handsome jewelled pins were thrust, one at either side of the back. A wide dog-collar of white tulle, its platinum sides set with pearls and diamonds, added to the almost regal dignity of this stately costume.



*Mrs. Howard Cushing, a svelte figure in black among the guests at the private view of the Farré paintings not long ago, wore a small pointed and tasselled hat, and the V neck of her coat and the edges of the sleeves were bordered with sable*





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## SEEN in the SHOPS

(Continued from page 80)

cotine but in that material, of course, its usefulness is confined to the daytime. The hat pictured with it is of taupe straw; the high crown is encircled by a band of taupe ostrich flues and two sprays of natural coloured gaura shooting out sharply, one at each side.

The frock sketched at the lower left on page 80 is also a preeminently useful garment. It may be had in navy blue or beige serge or jersey cloth or in navy blue pussy-willow taffeta. In the latter material it is delightfully cool and comfortable for summer. To find a frock which was good looking and cool, but which did not require laundering was indeed a problem, and not until this one was discovered was it solved. In lieu of the proverbial bit of lingerie about the neck, this dress is finished with a band of picot-edged ribbon in an old-blue tone, and similar ribbon is used on the belt and sleeves. The ribbon may be easily renewed by oneself or one's maid, and no laundering is required. The question of laundering is one to which the wise war bride should give careful consideration, for at the cantonments, where she will of necessity spend much of her time, there is often a dearth of efficient laundresses.

The war bride has little use for formal evening gowns. To the informal entertainments which are given about camp, a gown such as that sketched at the bottom of page 79 in the middle may be worn. Made entirely of very soft light grey Georgette crêpe and embroidered in silk of the same shade, it is delightfully diaphanous in effect; it may also be had in Copenhagen or navy blue.

The costume sketched at the lower right on page 118 has been chosen with a view to camp wear or general sports service. It consists of a skirt of green, tan, and blue plaided serge, a Habutai silk sports blouse priced at \$9.50, a greyish tan or black velveteen jacket, lined with white shantung, and a hat of navy blue straw, trimmed with a little peak of navy blue grosgrain ribbon at the top and supplemented by a navy blue veil; price, \$16. The veil, which is very new, has a wide mesh and a widely spaced triangular design; it costs 75 cents a yard. The low-heeled oxfords of very dark brown leather that complete this costume are \$9.50 a pair.

A simple skirt which is cool, does not require laundering, and is very attractive in appearance, is sketched at the lower left on page 118. It is of navy blue pussy-willow taffeta, a dust-shedding material which wears indefinitely. Separate skirts of this material are new and will, no doubt, meet with a distinct vogue. This one is made with a wide hem, a deep tuck, and a belt of the same material. The sheer blouse of striped white dimity sketched with it has a very becoming collar edged with Valenciennes lace.

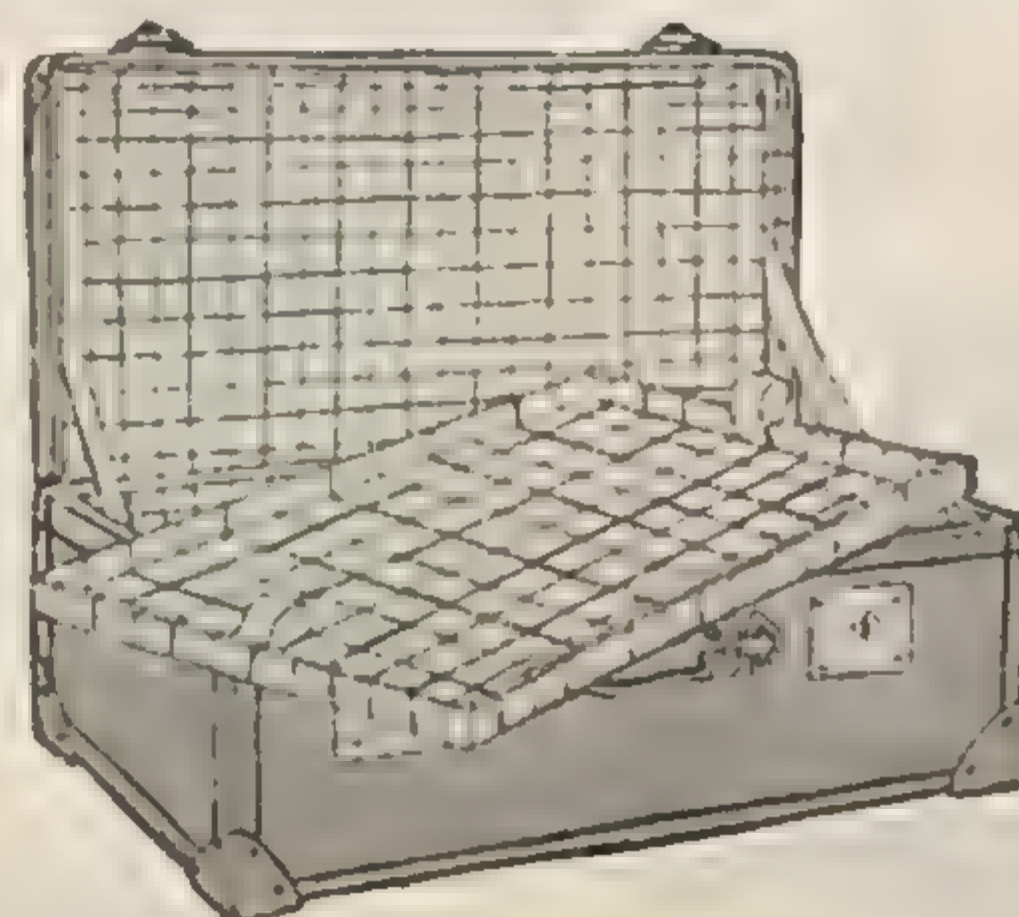
Two blouses of the sort which any woman will be wise to purchase, whether she be a bride or not, are sketched on page 118. The one at the upper left is a blouse of organdie with a fairly heavy cord running through it; it is crisp and smart. The other is of sheer batiste trimmed with fine tucks and an edging of Valenciennes lace. This soft type of blouse is a distinct factor in the summer styles and will be much worn.

### HER VEIL AND LINGERIE

No astute bride will fail to see that her veil case is well stocked, for nothing contributes more to the chic and charm of woman than her veil. Something new in this important accessory is sketched at the top of this page. It is the outgrowth of the vogue for tulle, which is so pronouncedly a note in the new fashions. A hexagonal mesh veil of brown net has a three-yard length of tulle-like brown net sewed to the top; the wide mesh should be drawn over the face, as shown in the sketch, and the long ends of the tulle are wound about the neck. The effect is one of great charm.

Fluffy lace-trimmed negligees are not for the war bride, unless she is sure of the facilities for dry-cleaning near the camp where her husband is likely to be stationed; but she may have any number of soft gowns of crêpe de Chine, Georgette crêpe, or satin which her own maid can launder. A negligée which is very charming and quite simple enough to serve as a Pullman robe, is sketched at the lower right of page 79. It may be had in blue, pink, or peach coloured crêpe meteor with a Georgette crêpe collar and little bandings of the same material.

(Continued on page 118)



*With this roomy portmanteau, really a small portable trunk, present traffic conditions cause no worry; cowhide, \$55; black enamel, \$27*





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## SEEN in the SHOPS

(Continued from page 116)



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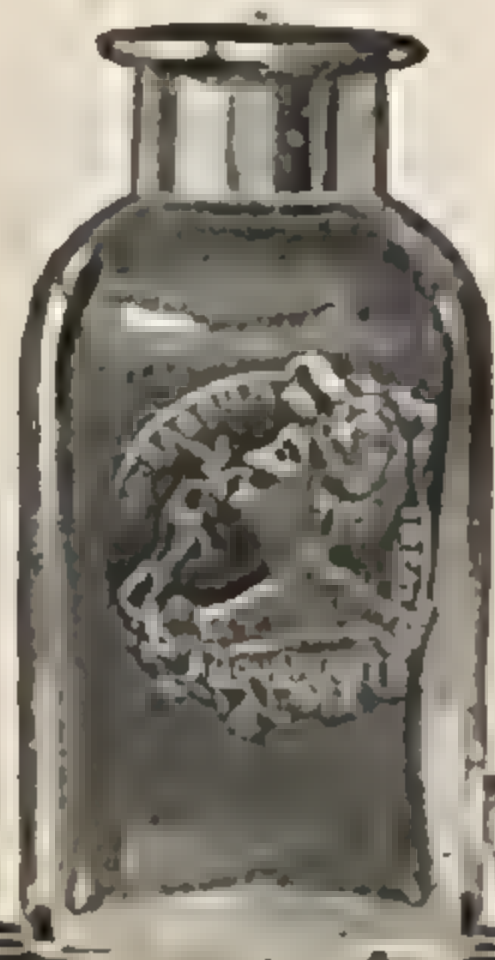
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*Very crisp and smart for morning wear is this blouse of striped organdie, cut on good tailored lines; \$6.95*



*It wouldn't be a summer without a sheer batiste blouse with fine tucks and Valenciennes edging; \$7.50*

rial at the arms. The cord with which it fastens at the front is of the same colour as the gown.

If the war bride can becomingly wear it, she may, perhaps, wish to adopt the most recent and practical novelty in lingerie. This is illustrated in the lower left-hand sketch on page 79, which shows a nightgown of men's wear silk shirting, white with an old-blue stripe. It is fashioned on a new model with a band about the top that comes just under the arms and ties at the front. This type of lingerie is not inexpensive—but it gives service in proportion to its cost. The little black satin mules illustrated with this gown are not only trim looking, but more practical than light coloured or elaborate ones; they cost \$6 a pair.

Pyjamas of flesh pink, light blue, or orchid crêpe de Chine banded with a contrasting colour are shown in the sketch at the top of page 79; they are made in two pieces, and the upper part ties with little silk tassels under the arms. Crêpe de Chine lingerie is a wise selection for the war bride, for it launders

more easily than muslin. Pages 77 and 78 in this issue show, in addition to a number of lace-trimmed and embroidered underthings, a number of crêpe de Chine garments which are in every way suitable for the trousseau. The bride who happens to be buying now is fortunate, for she may take advantage of the May sales, which represent values not likely to be duplicated for a long time to come.

In addition to the usual trunks and bags, the war bride's trousseau should include a piece of luggage similar to that sketched at the bottom of page 116; this is something between a portmanteau and a trunk, and it may be carried by the handle at the side. Present traffic conditions have created a demand for motor luggage or for something which a porter can carry about, and this piece comes under the latter heading. It is 30 inches long and comes in cowhide or in black enamel, lined with a smart cross-barred linen; it is 9 inches deep in cowhide and 11 inches in enamel, and an astonishingly large number of articles can be crowded into the small space which it occupies.



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"Day Dreams,"  
by G. R. Barse,  
junior, was more  
successful in pat-  
tern than it was  
in colour



Peter A. Juley

A

R

T

(Continued from page 68)

figure as a part of a composition, the second was the more truly a portrait, which brought the emphasis to bear on the interpretative rather than on the decorative side. Very different from either of these was the painting by Felix Russman, "The Black Bottle," which gained the third prize.

A survey of the exhibition as a whole found portraits few in comparison to landscapes and to figure compositions. The "Portrait," by Philip L. Hale, though able and interesting, was obvious and unimaginative in colour. It was, in fact, less unusual than that by William L'Engle in which a turquoise green background and a costume in darker tone with a touch of orange, lent life and interest to a pleasing portrait. As a study in red, Kenyon Cox painted the "Portrait of Mrs. Leonard Cox," with fine drawing and modelling. The portraits which hung in the place of honour in the Vanderbilt Gallery were those of "Mrs. William M. Chase and Her Son, Dana," a dull canvas begun by the late William M. Chase and finished by Irving R. Wiles.

Of the figure compositions, "Youth," by Max Bohm, was the most decorative and the biggest in its handling. It was freely and simply painted with an elimination of all detail which might detract from it either in drawing or in colour. Of the Indian paintings by Couse, "The Water Carrier" was a disappointment; it

did not breathe the spirit of true interpretation as did "The Smoker," which was painted freely with a feeling for colour—in golden fire and reflected lights.

Yet by far the largest class in the exhibition was that of landscapes. "The Snow-bound Village" was painted from Redfield's palette of soft grey blue and gold, but was confused in composition, while "Early Spring," by Lawson, was fresh in opalescent green. Landscape without figure or habitation was the "Hills of Bennington," by Chauncey F. Ryder,—one of his quiet sensitive interpretations of nature.

Ritschel and Waugh and Butler showed paintings of the sea which were easily distinguished and characteristic of their work with one exception, that of Butler's colour which one can not but question in the "Golden Sunrise." There was a freshness and an atmospheric clearness in George Bellows' "Easter Snow," and a swift brilliant vermilion note in Charles Woodbury's "Challenge," in which a vermilion boat glides in a swift stream which is alive with the boat's reflection and with that of golden cliffs.

Taken as a whole, the exhibition was not one which in any way fairly represented the best of American art which is being painted to-day or has been painted recently, a fact which is deplored when the possibilities for an exhibition of the very first rank exist in paintings from works of our foremost artists of to-day.



The growing popularity of Indian life as a subject for painters was evident again at the exhibition of the National Academy of Design, where "Going East" won for Walter Ufer the Thomas B. Clarke prize





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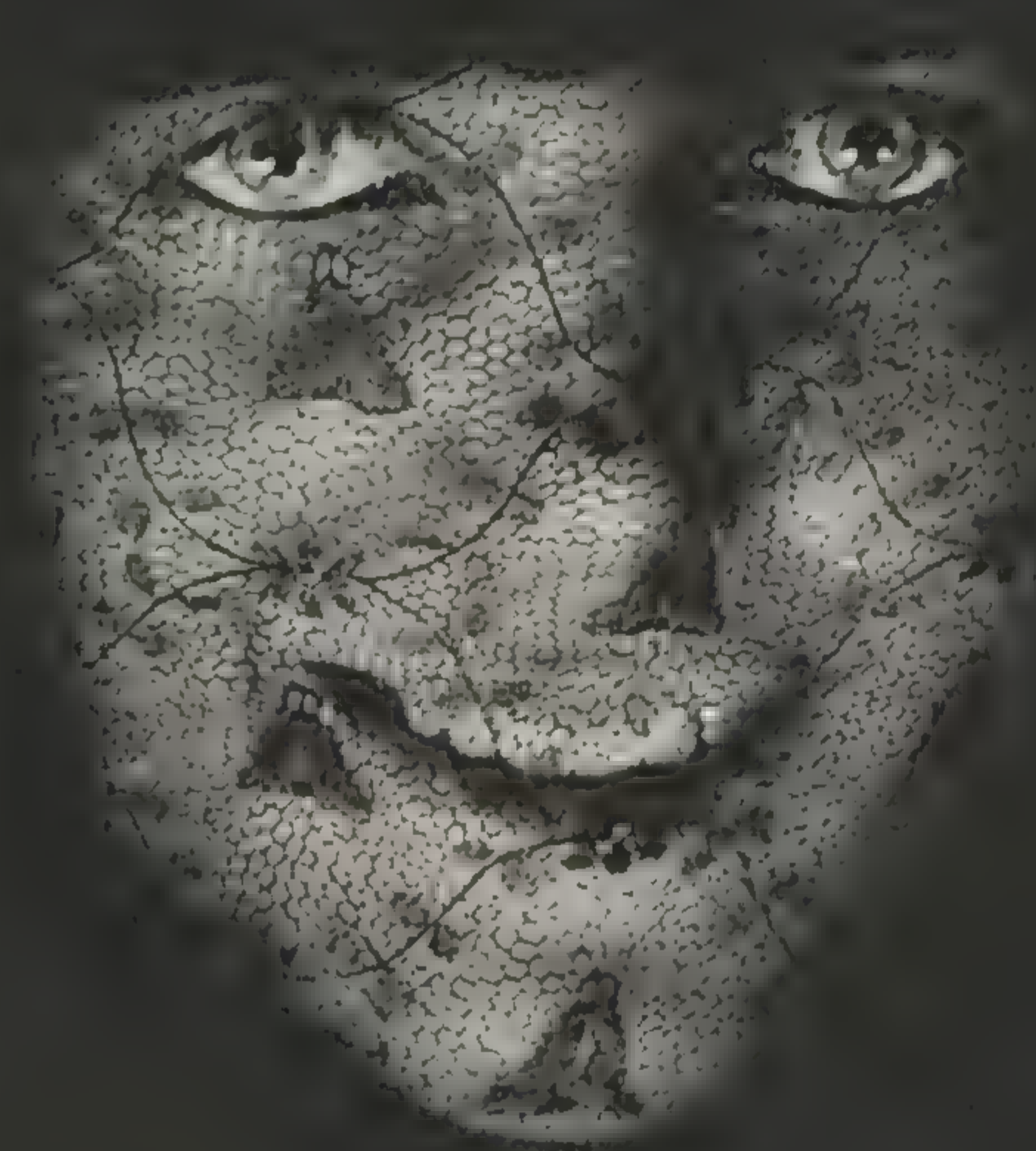


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*This is Flora Zabelle (who is really Mrs. Raymond Hitchcock, you know), who has one of the leading rôles in "Toot Toot," a musical comedy made over from that well-known farce, "Excuse Me," by Captain Rupert Hughes*



White

## SEEN on the STAGE

(Continued from page 71)

alive by sporadic productions of one play at a time, which, acted only for a single season, are never afterward repeated,—such as William Faversham's productions of "Julius Cæsar" and "Othello." If Faversham's performance of Iago is really worth seeing, it should be seen at least a few times every year. Even when Sir Johnston Forbes-Robertson was accumulating a comfortable fortune in his later seasons with "The Passing of the Third Floor Back," he never renounced an opportunity to repeat his Hamlet, on special occasions, before a public that was always eager to see him once again in this very finest composition of his long career.

A considerable noise was stirred up about Shakspeare in the spring of 1916, on the occasion of the tercentenary anniversary of his death; but nothing notable resulted from it except the fine production of "The Tempest," in the Elizabethan manner, which was delivered at the Century Theatre by Louis Calvert and John Corbin. The unsatisfactory performances afforded by James K. Hackett and the late Sir Herbert Tree did much to disappoint the public; and, the very next season, Shakspeare seemed to have been dead for much more than three hundred years. The celebration of his anniversary had actually served to hurt his popularity.

The present season would have touched the date of Shakspeare's birthday without any showing of his plays to the theatregoing public of New York, except for the enterprise of Frank McEntee, the founder and director of an institution called The Shakespeare Playhouse. McEntee has contributed a novel and original idea toward the solving of that problem with which we are confronted at the present time. Under ordinary circumstances, it costs a great deal of money—not to count the necessary time and trouble—to assemble a well-selected cast for the production of a Shaksperian play; but it occurred to Frank McEntee that, if he should schedule his performances at odd hours in the calendar, he might easily enlist the services of many notable actors who were otherwise employed in productions running on Broadway. It occurred to him, for instance, that Tyrone Power, who was earning an honest living in "Chu Chin Chow" every night and every Wednesday and Saturday afternoon, might easily be persuaded to repeat his notable impersonation of Brutus at other hours in the week. It was to be assumed that an artist of the calibre of Power would rather play the noble part of Brutus than the flub-dub part of a villainous impostor in a sort of three-ring circus; and this assumption proved to be justified when it was put to the test.

The performances of The Shakespeare Playhouse have been shown, at the Cort Theatre, at the unaccustomed hours of three thirty on Friday afternoons and ten thirty on Saturday mornings. These hours were deliberately chosen with a view of facilitating the attendance of children in the schools. At every performance, the house has been sold out; and, on each occasion, more than half of the audience has been made up of young people of the high-school age. It is therefore evident that Mr. McEntee has signally succeeded in his primary endeavour to provide performances of Shakspeare for the rising generation. This is a noble and a needed work; and it is to be hoped that the continued success of The Shakespeare Playhouse will lead, in future years, to a condition that will make it possible for the public to attend an adequate performance of one of the major plays of Shakspeare on every Friday afternoon or Saturday morning from the outset of October to the end of April.

### "JULIUS CÆSAR"

For his production of "Julius Cæsar," which was shown for four performances in the month of March, Mr. McEntee assembled an "all-star" cast which included Tyrone Power as Brutus, Walter Hampden as Antony, Cyril Keightley as Cassius, Albert Howson as Casca, Howard Kyle as Cæsar, and Alma Kruger as Portia. All of these distinguished artists had acted in "Julius Cæsar" at one time or another in the past; and, though they had never played together as a company, it was an easy matter for them to rehearse their well-remembered parts. The production, therefore, could be launched with very little preparation; and the actors thoroughly enjoyed the adventure of depicting these great characters for an audience made up mostly of the rising generation.

The scenery was summarized, and was suggested mainly by different arrangements of hanging curtains and a few set-pieces of stage property. It is, of course, a fortunate fact that Shakspeare planned his plays for a stage devoid of scenery in the modern sense, and that therefore it is possible to produce his plays, with entire adequacy, without expending any considerable sum of money for scenical embellishment. The stage direction was somewhat slipshod and betrayed the evidence of haste; but the acting was very far above the ordinary and must be recorded as really memorable. I have seen "Julius Cæsar" many, many times; but I remember no performance which was carried off with more snap and go, more obvious enthusiasm, or more genuine enjoyment.

(Continued on page 124)





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## S E E N o n t h e S T A G E

(Continued from page 122)

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joyment, than this recent performance afforded by The Shakespeare Playhouse.

Tyrone Power's very majestic portrayal of Brutus is familiar to the American public because of his appearance in this part in Faversham's production of the play. More notable, therefore, as a revelation, was Hampden's fiery and spirited portrayal of the part of Antony. This was, far and away, the finest depiction of the Roman demagogue that had been shown in New York for twenty years. This actor is an old Bensonian: that is to say, he served for nearly seven seasons in the company of Sir Frank Benson, which is noted throughout the English provinces for its enjoyable performances of Shakspeare, and he has appeared repeatedly at the annual Shaksperian festivals in the Memorial Theatre at Stratford-on-Avon. His great performance of Caliban, in the Drama Society's production of "The Tempest," is still remembered by the theatregoing public of New York. Here is a Shaksperian actor, of more than adequate equipment, who is only awaiting an opportunity to carry on the torch. Hampden has already played in England more than seventy of Shakspeare's characters, but the public of New York has thus far seen him in only two or three. Cyril Keightley is also an old Bensonian; and he experienced no difficulty in slipping back into the memorable part of Cassius. Whenever these three men were on the stage, the scene was tingling and alive.

The Shakespeare Playhouse has announced a subsequent series of special performances of "Macbeth" and "Hamlet"; and, in both these plays, the leading character will be assumed by Walter Hampden. This actor, whose Hamlet has not yet been shown in the United States, first played the part in London when he was only twenty-five years old; and on that occasion he was hailed by William Archer as the logical successor of Forbes-Robertson. It will be extremely interesting to accept the forthcoming opportunity to study this performance at first hand.

### "GETTING TOGETHER"

The fact has been already pointed out that we have no national theatre in the English-speaking world; and "Getting Together" is the first play that has ever been produced in the United States with government funds behind it. This piece was designed frankly as a bit of propaganda, and it has been financed by the British and Canadian War Recruiting Mission. The play itself—in so far as it may be regarded as a play—was thrown together in three or four weeks by three well-known authors, Major Ian Hay Beith, with J. Hartley Manners, and Percival Knight. One would scarcely expect a work of art to be produced under these conditions; and yet, surprisingly enough, this hurried and haphazard composition shows many indications of those traits that are most to be respected in a work of art.

In appealing to the public for support of any worthy cause, two endowments are absolutely necessary. The first is sincerity, and the second is humour. In the first place, a platform orator must be sincere; he must believe what he says, and he must be obviously willing to live or die for the sake of anything he says. But, in the second place, the platform orator must not be solemn; he must be able to enliven the audience by showing that he is only human after all and does not take himself too seriously. Both of these requirements are triumphantly fulfilled by the bit of propaganda that is entitled—as if in recognition of its hasty and composite authorship—"Getting Together."

From the standpoint of dramatic criticism, the piece shows many faults in technical construction; yet it is, far and away, the most impressive war play that has been exhibited in New York since the fateful summer of 1914. The career of "Getting Together" in the metropolis was arbitrarily limited to a single week, because the British government had previously planned to take the play, for many other one-week stands, to nearly

(Continued on page 126)



White

"Pan and the Young Shepherd," a composition by Maurice Hewlett, has been adopted for the stage by the Greenwich Village Theatre—via Granville Barker. Fania Marinoff and Sydney Carlyle are two decorative characters



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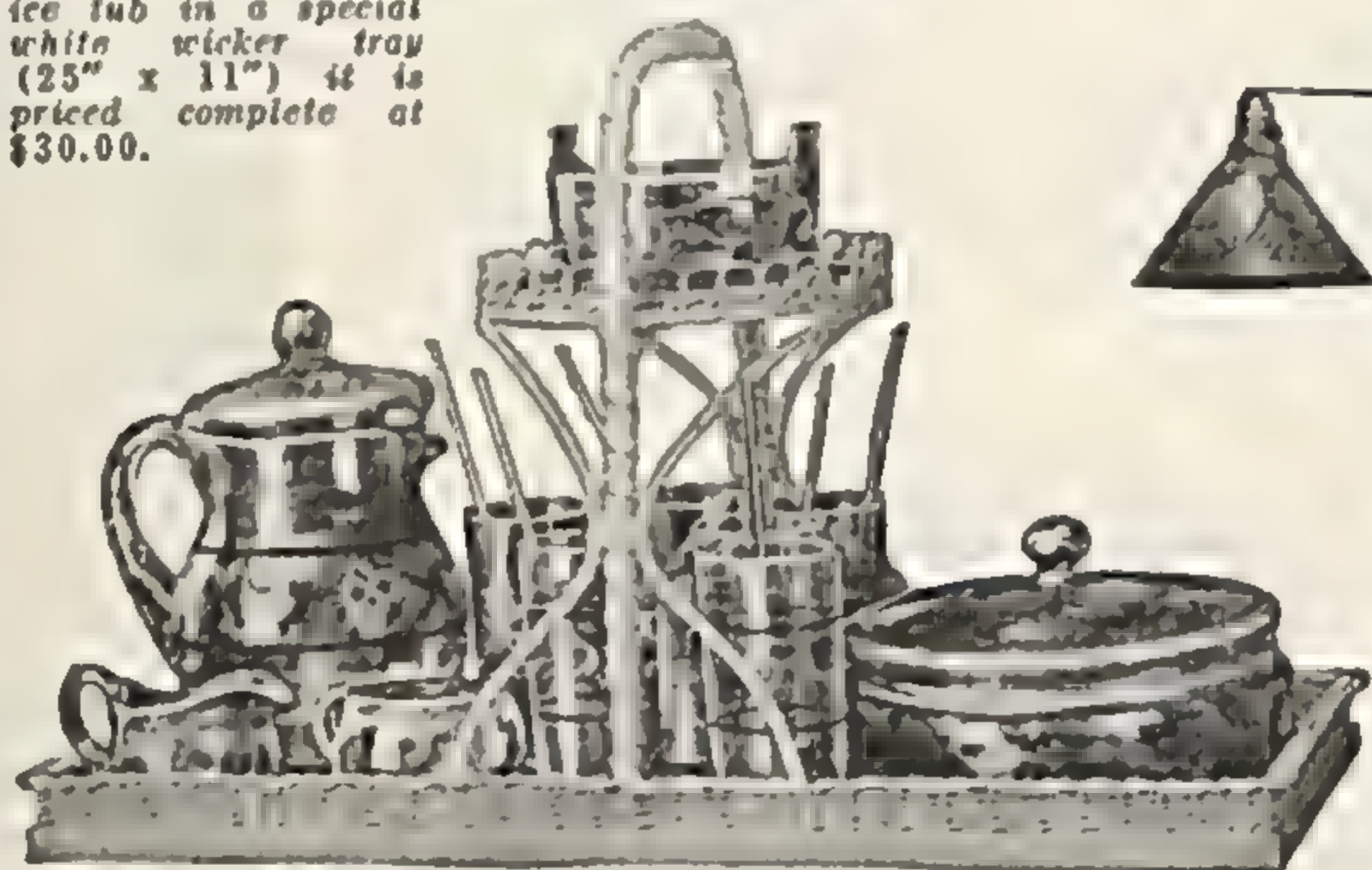


## S E E N o n t h e S T A G E

(Continued from page 124)

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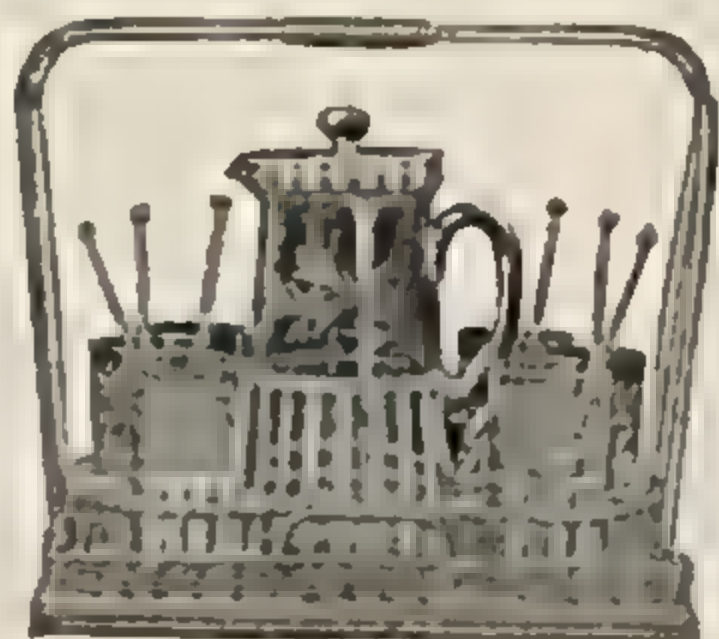
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all the leading cities of the United States; but, after the first night, the huge auditorium of the Lyric Theatre was crowded to capacity at every performance.

This emphatic response from the public was called forth by the irresistible sincerity of the appeal that was made to the casual theatregoer to get behind the present war to the last dollar and the last idea and the last drop of blood. The sincerity of this appeal was evidenced by the presence on the stage of many men who have gone over the top, again and yet again, to make the world safe for democracy. Notable among them was Lieutenant Gitz Rice, one of the few remaining veterans of the First Canadian Contingent—who has achieved a justifiable popularity with our forces at the front through the composition of such celebrated war songs as "You've Got to Go In or Go Under" and "We Stopped Them on the Marne." These songs were rendered by Lieutenant Rice in person; and it was very good to see him and to listen to him, and to catch from his enthusiastic presence the contagion of that great crusade which is now rendering the world a worthy place to live in once again. Present also were Sergeant L. Shannon Cormack, V. C., looking lean and pale but still indomitably steadfast after his suffering from German gas, and Private Charles Francis (who used to be a professional actor in the days before the war), and an old heroic Scottish piper who was actually on the spot when Fuzzy-Wuzzy broke the British square.

The leading parts of the play—in so far as "Getting Together" may be regarded as a play—were enacted by Mr. Holbrook Blinn and Miss Blanche Bates; and these two distinguished artists gave to this endeavour the same unlimited enthusiasm they had previously shown in supporting the worthy and efficient activities of the Stage Woman's War Relief and other public enterprises that are working for the winning of the war. Both Miss Bates and Mr. Blinn should be especially commended for the noble service they have generously rendered in making this propaganda play a rallying point for American enthusiasm.

## "PAN AND THE YOUNG SHEPHERD"

Among semi-cultured people, Mr. Maurice Hewlett is frequently regarded as an important man of letters. This is the reason, doubtless, why the directors of the Greenwich Village Theatre decided to produce Mr. Hewlett's "Pan and the Young Shepherd,"—a bastard composition that hovers midway between poetry and prose and was fixed up for presentation in the theatre, in one of his many moments of charlatan showmanship, by Mr. Granville Barker. Mr. Hewlett's play is quite unconsciously dull; but it contains many phrases of fine writing and may therefore be accepted as "literature" by the sort of people who think that the "literary" element in drama is dependent merely on the spoken word.

The dullness of this narrative, which is protracted throughout no less than seven scenes, is quite intolerable. The author never shows at any time the excitement of a genuine dramatic incentive. He merely retells an ancient tale of folklore in terms that are languorous and desultory.

One of the dancing Daughters of the Earth (I judge, from studying the programme, that her name is Miss Anita Day) is poetical to look upon; and certain scattered hints of lyricism are offered now and then by the leading actors in the cast of characters; but, on the whole, it is a poor thing to sit for two or three hours in a theatre seat and to listen to the repetition of an imitation of immortality. Mr. Maurice Hewlett is not a confrère of Theocritus; and the fact

should be impressed upon him that he was not designed by nature to be a pastoral poet.

## "A PAIR OF PETTICOATS"

A few seasons ago, Cyril Harcourt evoked a justifiable réclame by the notable success of his light and slight comedy entitled "A Pair of Silk Stockings." It is always dangerous to follow up a fine success with a comparative failure; and, for this reason, Mr. Harcourt has been blamed beyond his due desert for the shortcomings of his latest comedy, entitled "A Pair of Petticoats."

"A Pair of Petticoats" is not "about anything"—to quote a common phrase of current criticism; but the characters are carefully and consistently delineated and the dialogue is written with a quite unusual vivacity. The plot is scarcely worthy of a summary. A young girl has become engaged, in war time, to Captain Eric Lowndes, D. S. O. She is persuaded to break off this engagement by the careless and ill-founded gossip of a certain Mrs. Rockingham, who imputes to Captain Eric Lowndes the social indiscretions that have actually been committed by another soldier of similar name. The situation of misunderstanding is finally cleared up by the tactful efforts of Commander Sir Rupert Yeld, R. N. R.; but the audience is somewhat disconcerted when this likable *raisonneur* is finally condemned to marry the female busybody who has been the cause of all the trouble. The character of Mrs. Rockingham is scarcely "sympathetic" in the eyes of the audience, although it is interpreted by so appealing a performer as Laura Hope Crews; and the public does not like to see so fine a fellow as Norman Trevor (who acts the part of Rupert Yeld) committing himself, against all reason, to a marriage with a widow who is obviously destined to make his life intolerable.

Cyril Harcourt has written for himself a "fat part" in the minor character of The Earl of Crowsborough; and the cast is furthermore distinguished by the appearance of George Giddens in another subsidiary rôle.

## "THE SQUAB FARM"

Nothing need be said about "The Squab Farm," by Frederic and Fanny Hatton, except that this extremely vulgar comedy may be classed with such previous compositions from the same pens as "The Indestructible Wife," "Lombardi, Ltd.," and "Up-stairs and Down." These authors seem always to display a special gift for making the auditor ashamed of the fact of his attendance at the theatre. They endeavour to make money by appealing to the basest instincts of the public, and they attract an audience that is exceedingly depressing to look upon.

"The Squab Farm" narrates, with succulent particularity, the life-story of a moving-picture magnate whose leisure is monopolized by the prosecution of many illicit amorous adventures with his various female employées. After glimpsing the wide-spread extent of this hero's dissipations, the spectator soon begins to wonder at the source of his ability to get anything accomplished in his working hours; but Bruce Sanford is depicted as a sort of super-person, and of course it may be possible for a moving-picture magnate of this magnitude to direct a memorable composition at the same time when half a dozen daughters of dalliance are hanging voluptuously round his neck.

The climax of this pretty play occurs when Bruce Sanford, having failed to seduce from the narrow path of virtue the latest little lady who has enlisted in his army, seeks desperately to disrobe her before the very eyes of the audience,

(Continued on page 128)





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(Continued from page 126)

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by attempting (in an excess of poetic fury) to tear the clothes off her back.

"The Squab Farm" is not, from the philosophic point of view, an immoral composition; but, in taste and tone, it is exceedingly ill-bred, and bad breeding is harder to endure, in some respects, than outright immorality. After seeing any of the many recent plays by Frederic and Fanny Hatton, the most casual spectator must be moved to feel that his face looks dirty to the world; and this is not, by any means, a comfortable feeling.

### "SICK-A-BED"

"Sick-a-Bed," by Ethel Watts Mumford, is, in the main, a silly sort of farce; yet it becomes impressive, at many moments, by its manifest adherence to the high tradition set by Molière in such memorable farces as "Monsieur de Pourceaugnac" and "Le Malade Imaginaire." The hero is a healthy young man who is required to take to his bed and to pretend to be an invalid, in order to escape a legal summons to appear as the leading witness in a divorce suit between his uncle and his aunt. He has to hire many doctors and at least two nurses (with one of whom, of course, he promptly falls in love) in order to establish his alibi as an invalid. This pattern affords many opportunities for amusing horse play; and these opportunities are cleverly accepted. Edwin Nicander, as the hero, gives an excellent performance of the imaginary invalid, and Mary Boland is unusually

pleasing as the attractive nurse who recalls him from his pretended illness.

### "A CURE FOR CURABLES"

"A Cure for Curables," by Earl Derr Biggers and Lawrence Whitman, is a poorly made play; yet it happens to discuss a topic that is interesting at the moment. A young doctor inherits a sanitarium and cures its dozen patients of their ailments by setting them to work at the patriotic task of gardening. All of these imaginary invalids (and once again we feel a far-off sense of Molière) are set upon their feet by the enforcement of some useful labour which occupies their minds and exercises their bodies.

The leading part in "A Cure for Curables" is played by William Hodge. This actor has achieved a great success with our provincial public by talking always in the nasal twang of "the man from home" and talking usually to the visual accompaniment of a lazy batting of the upper eyelids. The performance is always carefully provincial and assiduously native; yet one wonders, after many years, if this actor is any more American than such figures as George William Curtis and James Russell Lowell. Most Americans do not habitually say "Gol' darn!" they say "Excuse me," or else, "Go to hell!"—according to the logical requirements of the occasion. Our native drama has long passed beyond the point when it may be permitted to invite what Lowell called "a certain condescension on the part of foreigners."

## THE BRIDE HE LEFT BEHIND HIM

(Continued from page 57)

feel it incumbent upon them to go about the world helping others to bear up. It is they who ask the war bride if she isn't terribly worried. If she says she isn't, they sigh deeply and tell her that they know she really is,—for her not to conceal it, but just to tell them all. If she says that she is, they also sigh deeply, and say they know just what she is going through. They are the little rays of sunshine who pat her reassuringly on the back and tell her to cheer up—he may come back.

There are certain types of humanity—invariably of the feminine gender—that prey on every war bride. Perhaps the most common is the inside information fiend. This creature always has a brother-in-law, or a nephew, or a second cousin, or something, who knows, on the highest authority, the most startling facts about our troops, the most amazing things about conditions over there and over here. Of course, she can not disclose these things; she makes you feel that the war would be all up if she let fall even the least word. She can only hint darkly, and shake her head knowingly, and laugh scornfully when she hears others voice their modest opinions. Another extremely prevalent pest is the statistician—the one who can conclusively prove, by sheets of curly figures, that, in whatever branch of the service the war bridegroom has enlisted, the average life is eight hours. It is truly remarkable how she always works it out so that the answer is eight hours. It's really quite absorbing to see her.

Another blight on the war bride's life is the woman who remarks, with raised eyebrows, "Well, I suppose it's awfully good to bear up, and all that, but I know I could never be so cheerful if my husband were in the Army." Still another scourge is the one who comfortingly points out that "It isn't all hardship

for the boys over there; these Frenchwomen are so fascinating."

And, of course, no war bride's life could ever be complete without those whose Great Thought for the Day is, "We'll never see the end of this war in our time." But her lot isn't all bad. It's hard, of course, to be left behind. No woman ever enjoys that; though women have been left behind ever since history started, they never have become reconciled to it. And it's harder to have her happiness abruptly turned off just at its very beginning. But, without indulging in any Pollyannaism, it's a well-known fact that if you only work hard enough, you really haven't much time to indulge in unhappiness or loneliness. And there's such a vast amount of work to be done, these days.

No war bride thinks much of the drab present, anyway; she's much too busy thinking of the day when all this mess will be over, when the Hohenzollern family will be spoken of only in the past tense,—when her bridegroom comes marching home, to greet her with the unforgettable words, "Your face seems very familiar. Let's see—didn't I meet you at the altar?" It's going to be a big day. She's going to start right in then on the good time that the Kaiser is cheating her out of now.

Of course, right now, there are moments when, even though she wouldn't let herself acknowledge it for anything on earth, life is pretty thin for the war bride. But we'll tell you a secret about war brides—and we have positive inside information as to its truth. There isn't one of them who regrets for a single moment that she rushed in where spinsters fear to tread. There isn't one of them who isn't proud to be the wife of a soldier,—and there isn't one who, if she had to do it over, wouldn't go right ahead and do it again.



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## MAKERS of MUSIC

(Continued from page 69)



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generally pure and rich, his intonation perfect, his phrasing a thing of endless delight, and his bowing eloquence itself. In sheer mastery of style, in ability to suggest the particular quality of each piece he played, he surpassed any of his pupils. And besides these definable qualities there was "a something" in his playing which captured the attention by means of the magic which the virtuoso controls. Perhaps it lay in his astonishing vigour, perhaps in the rich mellowness of all he did; certainly it had its source in the man's art, and not in the affection and adulation of the audience.

Perhaps, again, it lay in the authority which Auer so modestly proclaimed. It was the authority of one who had been a Heifetz of his time, of one who was early hailed as among the great and received as an equal by long-established masters of their art. To be invited by Joachim, the most scholarly virtuoso of his time, and by David, the most scholarly teacher, to make his debut at the Gewandhaus in Leipzig, was enough to make a young man feel the intoxication of mastership. Or again, his confidence may have come from the easy familiarity with which he sauntered through his age. One catches this suggestion as one listens to Auer telling of the days when he sowed something more substantial than wild oats at Monte Carlo in company with Wieniawski, and departed, wise beyond his years, determined to devote himself thenceforth to art. Confidence, a deep and buoyant confidence, surely came to the young man who was the friend of Rubinstein at a time when hundreds of petty musicians were intriguing for his attention, and who was recommended by him for the post of court violinist to the Czar of all the Russias. From that time Auer needed to travel but little among the European capitals to retain his authority. He might have settled back snugly into his imperial arm-chair and basked in the light of royalty. But he gave himself energetically to teaching at the Imperial Conservatory, with results which all the world knows. Though he played comparatively little, he continued to be one of the foremost virtuosos of his time, and when his brood of pupils began to go forth into the world his dominance became more secure than ever. One who has lived through three musical generations and retained his mastery in each may well approach the twentieth century with an air of authority, even at the age of seventy-two.

#### AUER, THE TEACHER

It is not so easy to describe Auer's personality and methods as a teacher. His genius, to judge from all available reports, seems to be largely of the personal sort. The pedagogue who has a "system" is easily explained in words. But the method of a teacher like Auer is writ in water. Perhaps his greatest gift lies in a sort of musical mind-reading by virtue of which he can divine the student's peculiar talents and subconscious difficulties. His pupils tell of the wonderful illumination which comes to them when the master snatches up his violin to illustrate how a passage should be played. This gift of being able to explain much with little is one of the most precious which a teacher can have. It implies much more than the "know how"; it implies the "know whom." It speaks for that rare combination of the faculty of technical analysis with that of personal divination which is the property of the "born teacher." Each serious difficulty which the student encounters is probably a little psychological tangle of several difficulties before which he retreats in a sort of spiritual panic. The sympathetic teacher will guess what is the trouble; his technical understanding

will enable him to untie the particular knot which will loose all the other strands, and his personal sympathy will hearten the pupil to go on without fear.

#### THIS INSPIRATIONAL TEACHING

The importance of these spiritual qualities is not easily overestimated. Nothing, of course, can be more futile in the teaching of music than the revivalist type of "inspiration," which ignores immediate difficulties and has little concern for the details of technique. But the fine art of teaching far transcends the mere task of instruction. In the music studio it concerns itself with the most delicate conceivable organism, the thing commonly known as an artistic temperament. The pupil, especially the young violinist, is more than a bundle of muscles which must be disciplined; he is a network of nerves which must be fed. These nerves radiate from a single directing centre. How serious it is, then, when some half-conscious panic strikes this directing centre, some blind perplexity, imparting its delicate shock to the whole system. The teacher who is too severe may frighten all ability out of the sensitive pupil; he who is exacting at the wrong time, when tired nerves need a rest, may twist and strain the little threads on which the whole mechanism depends. The great teacher is surely the one who can divine all these moods and peculiarities, and can impart stimulation or repose exactly when they are needed. It may well be that the central problem of all teaching is the preservation of this spiritual calmness and confidence while practise is plodding on to perfection. It is notable that Heifetz, the greatest of all the Auer pupils, is the one who is most reserved, most quiet, most imperturbable. It is, at all events, certain that the genius of Auer resides in no small measure in the extraordinary sympathy and human insight that he unfailingly shows.

#### THE "AUER FAMILY"

If one passes in review all the Auer pupils who have been heard in New York thus far one finds no single common quality which could serve as "the Auer cachet." Each is individual. The contrast among them, from the placid Heifetz to the fiery Evelyn Starr, from the emotional Elman to the austere Alexander Bloch, will always remain an amazing thing. By common consent Heifetz is the greatest of them all. Yet he is a peculiarly hard subject to describe in words. It might almost be said that his distinguishing quality is that he has no distinguishing quality. His virtues are indistinguishable because they are set off by no contrasting faults. This is laudation in *excelso*, such as can be bestowed upon scarcely another musician now before the public. Yet there has been no dissonance in the Heifetz chorus. It is true that he has on some occasions played less well than on others; he is not always at the peak of his powers. Yet when he is, as he was at his second recital in New York, he is baffling. He is peculiarly armoured against criticism because he presumes nothing. He has no favourite personal quality with which to impress an audience. More, perhaps, than any other musician now playing, he is the impersonal servant of his music. To recount his technical powers is merely to repeat the list of the difficulties of the violin and mark him in his mastery of each at, or very near, a hundred per cent. But it has been almost a truism to say that a performer could be technically perfect and yet not be an interpretive musician. What further quality Heifetz adds to his technical mastery is not easily told. To outward appearance there is none at all. Yet he is not cold;

(Continued on page 132)





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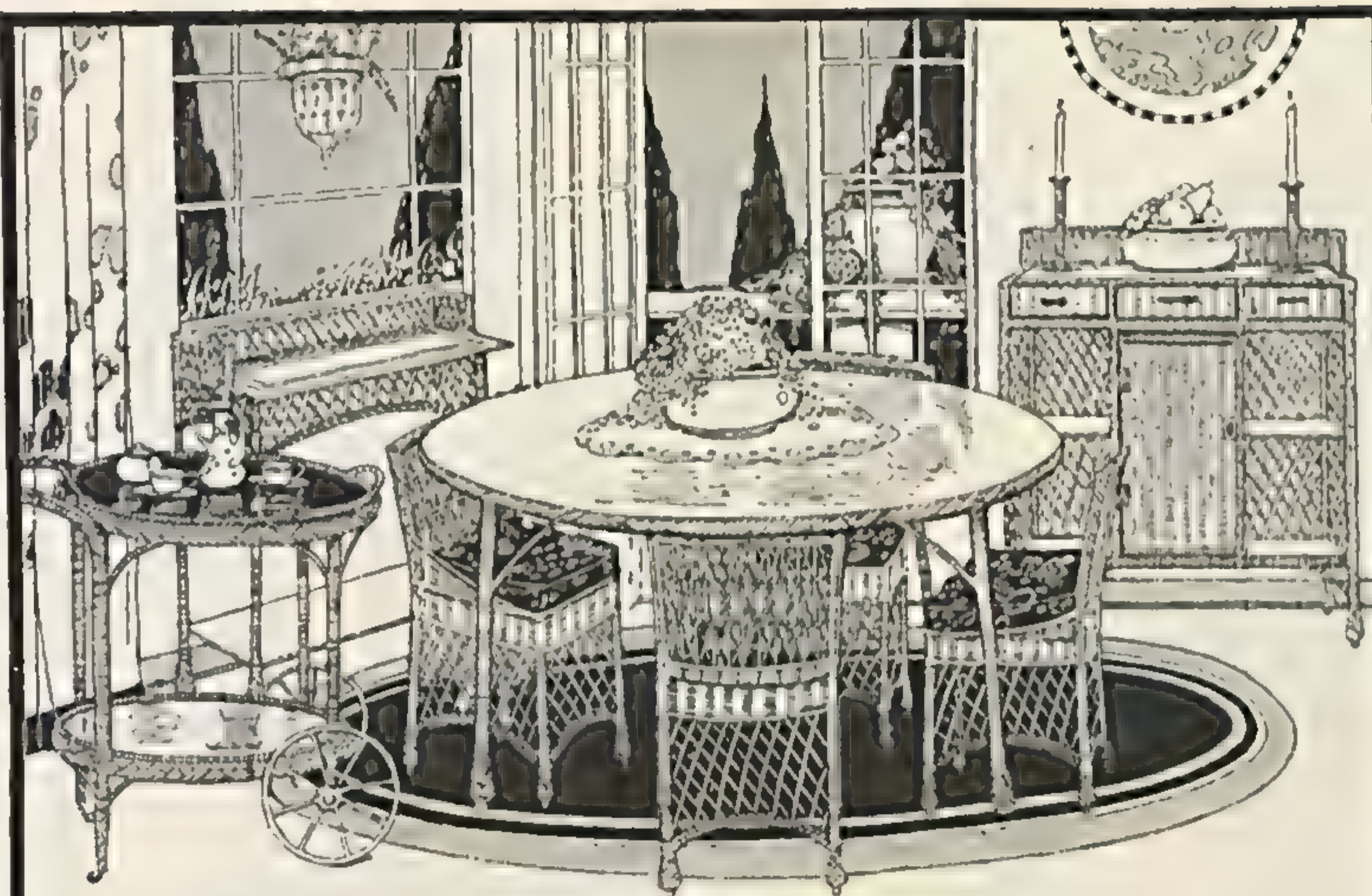
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## MAKERS of MUSIC

(Continued from page 130)

he is not lacking in colour. He is at the farthest possible remove from being a mere musical machine. One can only say that his warmth, his "colour," his emotional wholesomeness, are those of the music he is playing. That he can transmit these qualities is sufficient proof that he personally, in some measure, possesses them. Though he is above all others the violinists' violinist, he is still the sensation of the untutored public, which, after all, generally recognizes genius when it is genuine.

Mischa Elman, who was the first of the great Auer prodigies to tour this country, is of a very different type. In him the "emotional quality" is always evident, sometimes too obvious. It is evident that Auer fostered the young man's peculiar talent with brilliant success. Indeed, it has been so successful that it has at times overshadowed all the others. Yet when Elman is playing at his best, as he has been much of the time this season, he combines with the large, mysterious tone which has made him famous, a technical dexterity and an artistic insight which make secure his position among the foremost of violinists.

### ZIMBALIST AND PARLOW

Zimbalist's virtues and faults are of a very different stripe. Instead of erring on the side of emotionalism and tonal exaggerations he is rather too scholarly and too scornful of the mere appeal to the ear. His growth, since his first season in this country, has been steadily away from the popularity of sensation. As he plays he seems absorbed in his formal scheme, a little careless of the wishes of his audience, which nevertheless continues to admire him almost without measure and to recognize in him one of the great masters of style.

Kathleen Parlow and Evelyn Starr, the women of the Auer list (Thelma Given is yet to be heard), are least of all distinguished by the expected "feminine" qualities. The former is notable for her virile tone. "She has a wrist like steel," her master recently said. The impression she gives is that of great physical vigour and mental energy. Evelyn Starr has not these imposing characteristics, though she too draws a powerful bow and evokes from her instrument a tone of great strength. She is rather a creature of mythology, half tomboy and half sprite. She plays as if she were summoning the leprechaun to council. With her towed hair and her intense vision-seeing eyes, she seems almost out of place on the concert stage. She should be out in the green woods. Yet beneath the whimsies of her style there is a broad base of sound musicianship.

Max Rosen has been much discussed this season and has undeniably suffered because of an attempt to compare him with his fellow student, Heifetz. He has worked manfully, in what must have been a discouraging situation and not one of his own making. His courage has even gone to the limit of foolhardiness. For at one of the later Philharmonic concerts he attempted to play the cruelly difficult Brahms concerto, which one critic has said was not a concerto for the violin but a concerto against the violin, and which, according to credible rumour, Auer advised Heifetz not to attempt for two or three years to come. Altogether, we suspect that Rosen is really a much better musician than he has yet proved himself to be; indeed, that he needs only the maturity which will come in a few more years to place himself securely in the first rank. One suspects that he is the most sensitive, the most highly-strung, of all the Auer pupils. Certainly his delicate cantilena is one of the most charming that has been heard from the violin this season. His playing is instinct with poetry. The worst that can

be marked up against him is that he dared overmuch.

Poetry, and much of it, is also to be found in the playing of Francis McMillen, who is in all respects an admirable musician. David Hochstein perhaps draws more fire from his instrument and has been privileged to watch his reputation grow steadily and lustily in the last three seasons, especially now that he is in the Army and has become virtuoso extraordinary at Camp Yaphank. Eddy Brown, on the other hand, is eminently the studious and analytical musician. He has learned the great lesson which Auer teaches to all his pupils, that of reverence for the music to be played. And he gives his hearers a rare delight in his finely nuanced, nicely jointed interpretations.

### KREISLER, THIBAUD, AND YSAË

One might be pardoned, this season, for supposing that all the good violinists come from Auer. This would be to overlook such exceptional young talents as those of Sascha Jacobinoff, Mayo Wadler, and Jacob Gegna. It would also, of course, be to overlook some of the great violinists who are still playing in this country, and another, perhaps the greatest of all, who has in the past few weeks stepped aside. After studying their sharply defined personalities, one appreciates all the more keenly the lesser personalities of the Auer family.

It is Kreisler, as every one knows, who has stepped aside, sacrificed to the inevitable emotions of war time. He is the great etcher of the violin, the artist whose lines are most delicate, most precise, most exquisitely formed. And one should add that in the trying situation in which he has been placed he has acted with dignity and kindness. For some months he gave his talents to the service of various charities. In a few weeks (still without monetary profit) he raised the old Kneisel quartet from a condition of obsolescence to one of abounding life. At last, deferring to a growing prejudice against the mere presence of enemy aliens in public, he withdrew altogether from the platform. That his status is that of an enemy is unfortunate, alike for his inexhaustible audiences and for himself. But few will deny him the tribute due to a sincere artist and a courteous foe.

Kreisler's close friend, the French violinist, Jacques Thibaud, is to all the symbol of the scholarly musician. He has been content to follow his own path, enjoying many a fine æsthetic pleasure which must be denied to a more impulsive temperament. Yet at a recent recital, as though in acceptance of a dare, he exerted some mysterious power of his own and brought his audience to an Elmanesque pitch of enthusiasm. Having proved that he can be popular without so much as bending his dignity, he will doubtless retire to some tiny hall, as he loves best to do, and give with Harold Bauer the most exquisite readings of the Beethoven sonatas which can be heard anywhere.

There is finally, to complete the present American list (which includes the lion's share of the best violinists of the world) that most romantic of musical figures, Eugen YsaË. He labours with no etching, but paints with oils. More readily than any other violinist, he can summon to the mind the whole gamut of colours. But it is no riot of colour which he provides, for his hues are blended by means of the most charming chiaroscuro in the world.

It needs only such a résumé of the violin season to make eloquent the debt which is owed to Leopold Auer. New York did well to pay him such unequalled honour. His presence here is one of the gifts for which we must thank Bolshevik Russia.



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**VENETIAN EYE SHADOW**—A wee bit of this blended under the eyebrows, over the eyelashes and in the corner of the eyes heightens the brilliancy of the eyes and makes them appear larger and deeper in color. Used on the skin only—not in the eyes themselves. \$1 the box.

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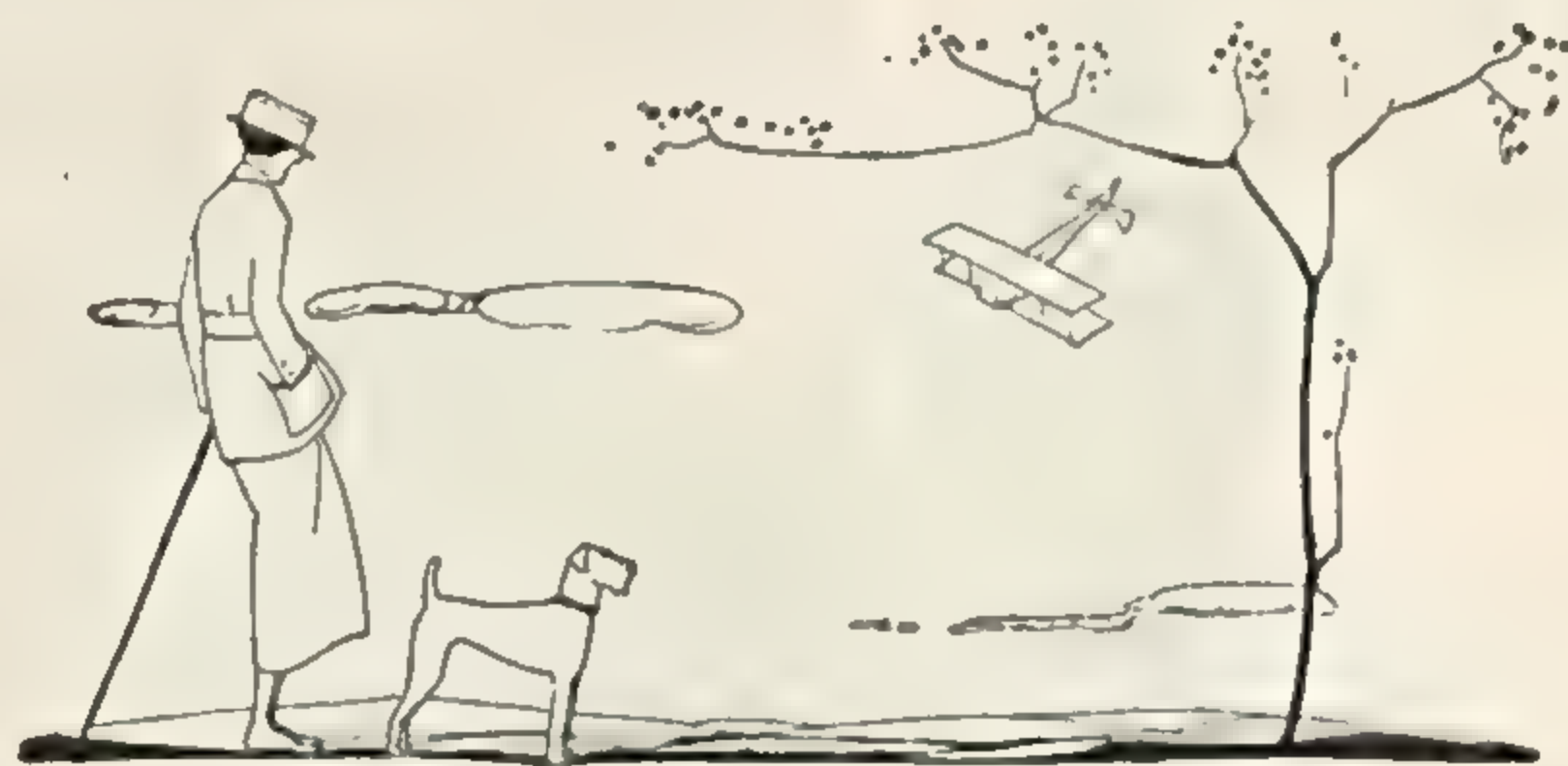
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## THE RING, the DOT, and the HOME

(Continued from page 53)

In regard to the choice between a town and country residence, so many points are involved that generalizations are difficult. Most right-minded young people prefer the country, but there are two or three reasons in favour of town. First of all, commuting for the husband; if he works hard and is not overstrong at best, or if he is of a nervous temperament and his hours are long, an hour's journey twice a day through the soft coal-laden air of tunnels is paying too high a price. The wife may love the country, may spend the entire day out of doors in sport togs, play tennis up to Thanksgiving, drive her car to all the departing and arriving trains, and yet be weighed down by the hours of waiting and the "terrible quiet of it all." The question of difference in expense between town and country is a debatable one, as some things are more and some less; the same with housekeeping, some things are easier, some not so easy. But the question of friends, which is one of the most important, may be a deciding factor. If the young married people have half a dozen friends, married and settled in one country club neighbourhood, the decision will probably be to join them. If most of their friends are still unmarried or living in town, town it will be.

### WHERE TO LIVE

If the new establishment is to be in New York, and if the husband, for any reason, must be away much of the time, or if there are business or residence changes pending, it may be wise to take two or three rooms in a family hotel, those dreadful places where one furnishes a sitting-room and bedrooms, and tries to imagine, when dining in the common dining-room, that one has a home; whereas everybody knows that the basic essentials of any kind of satisfactory living are the dining-room and kitchen. But there is another good reason for advising this family hotel plan; if the couple are young and know nothing of the value of money, or are already careless spenders, this plan places their budget in their hands before they begin. For even with the modest combined income of five thousand a year, there are new and attractive buildings to be found in good neighbourhoods where three rooms and a bath with board for two people may be had. The only objection to this arrangement is that it does not provide enough domesticity for young people, and an early move usually results.

### A HOUSE OR AN APARTMENT

The gift of a house always appeals to the father of the bride, for it is a great satisfaction to give the daughter a furnished house for her wedding-present. The more practical mother, however, knows that if the house is in New York or one of the larger cities, there should be an income of at least fifteen thousand dollars to count upon. The necessary household staff would be three servants in residence, with a furnace-man and laundress outside. This plan is advisable only for the children of plutocrats. We find ourselves, consequently, at the doors of an apartment for two, requiring one or two servants; and if the man has had some experience either in a bachelor combination or with a mother or sister, or if his wife has had a course in domestic science or has tested her skill by managing her father's house for a few weeks at a time, they will astonish their parents at every turn by their ability to sail alone.

In choosing the neighbourhood for the flat, the bride should remember that a steady stream of comfort will flow into it from the parent roof if it be in an accessible neighbourhood; things like motors and laundry, sewing by the

mother's maid, storage of clothing not in season—even the daily loaf of home-made bread has been known to find its way flatward. The weekly dinner at "home" and the Sunday night supper give the servants of the new ménage liberal time off, adding to their content. It must of course be remembered that, no matter what the combination or proportion of income, the man of the family should pay the rent; this being granted, the selection of the apartment should be left entirely to the newly married couple.

### ADAPTING THE OLDER HOUSES

Often the apartments in the old and more or less unattractive houses can be made very much more charming than the newer places, which are small beyond belief, with no closet room worth mentioning. I know of such an old house, where the putting in of a door between two tiny rooms, costing \$165, made a dressing-room of one and seemed to double the size of both; new electric fixtures cost but \$39; making two old fireplaces draw and putting in new tiles and mantels came to \$187; and all kinds of floor-plugs, reading and desk-lamps, and bells from rooms to pantry were installed for \$98. There are usually good floors in these old buildings and what is more, often a dozen sunny windows.

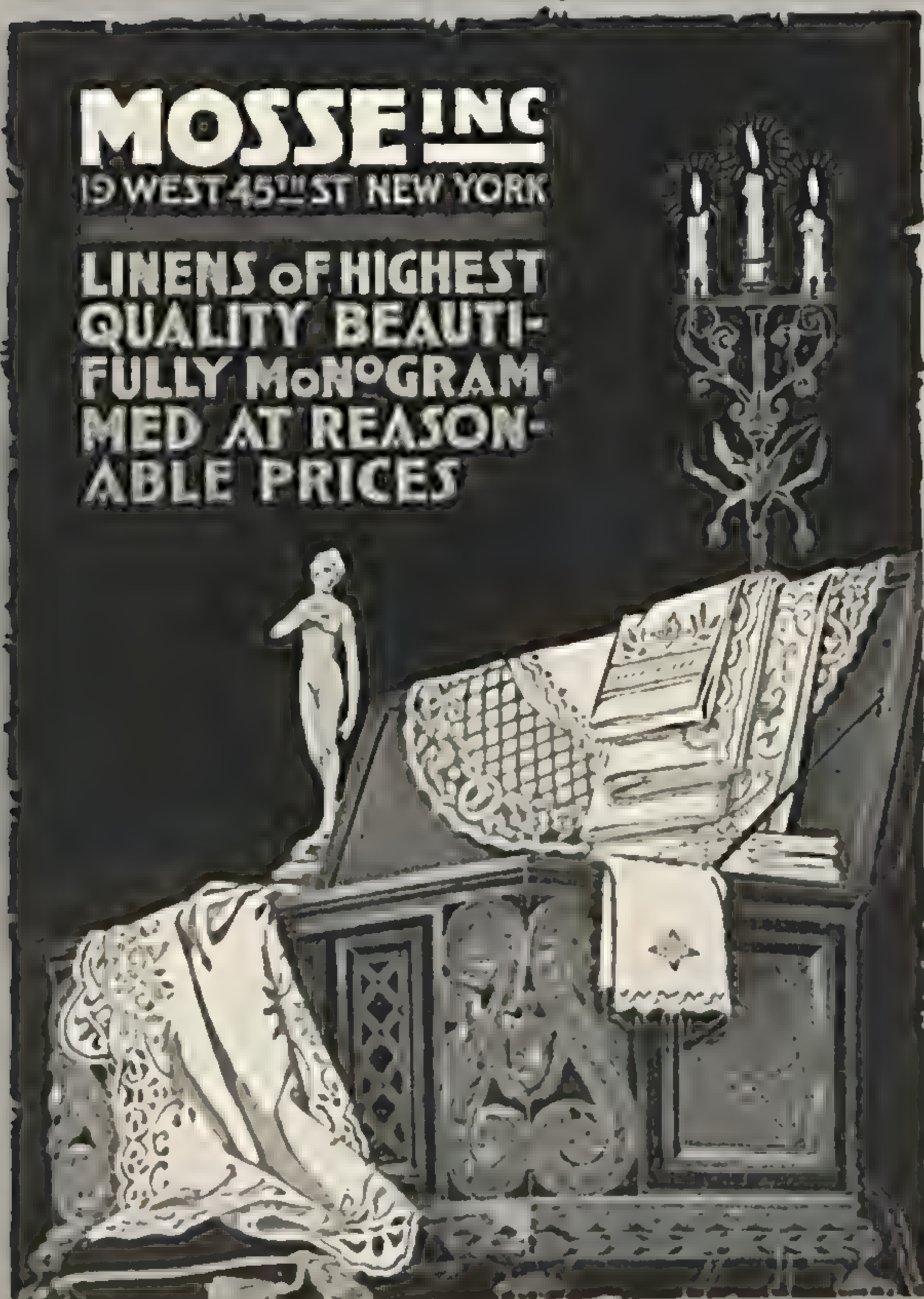
If one's daughter is marrying on a modest income, there is all the more reason why her mother should furnish her with as bountiful a supply of linen as possible. The following is a list issued by a leading linen house this winter, but as the prices vary even in six weeks, it is advisable to give only the approximate cost:

6 2¼ by 2¼ yd. Table-cloths at \$11.50.....	\$69.00
1 2¼ by 3½ yd. Table-cloth.....	26.00
1 2½ by 4 yd. Table-cloth.....	29.50
1 2½ by 5 yd. Table-cloth.....	40.00
6 Dozen Dinner-napkins at \$13.....	78.00
2 Dozen Dinner-napkins at \$21.....	42.00
2 Dozen Dinner-napkins at \$22.....	44.00
1 60-inch Asbestos Mat.....	5.50
1 Dozen Madeira Tea-napkins.....	10.50
1 Dozen Hemstitched Tea-napkins.....	7.50
1 Embroidered Luncheon Set, 37 pieces.....	25.00
1 Lace Luncheon Set, 37 pieces.....	38.00
1 Lace Sideboard Scarf.....	15.00
1 Lace Serving-table Scarf.....	12.25
2 Madeira Embroidered Bureau Covers at \$5.....	10.00
2 Oval Tray-cloths at 55 cents.....	1.10
2 Oval Tray-cloths at 65 cents.....	1.30
2 Oval Tray-cloths at \$1.25.....	2.50
2 Oval Tray-cloths at \$2.25.....	4.50
4 Dozen Bedroom Towels at \$9.....	36.00
2 Dozen Bedroom Towels at \$10.50.....	21.00
2 Dozen Bedroom Towels at \$15.....	30.00
2 Dozen Bath Towels at \$12.....	24.00
3 Bath-mats at \$1.75.....	5.25
18 Pairs Hemstitched Linen Pillow-cases at \$3.....	54.00
12 Pairs Hemstitched Linen Sheets, Single Bed, at \$10.50.....	126.00
3 Dozen Wash-cloths at \$1.50.....	4.50
3 Dozen Dish-Towels at \$2.25.....	6.75
3 Dozen Glass-Towels at \$2.75.....	8.25
1 Dozen Dusters.....	3.00
1 Dozen Roller-Towels.....	6.00
6 Pair Blankets, Single Bed, at \$10.50.....	63.00
6 Bedspreads, Single Bed, at \$7.50.....	45.00
3 Silk Comfortables at \$16.50.....	49.50
3 Kitchen Table-cloths at \$2.50.....	7.50
2 Dozen Napkins at \$2.....	4.00
6 Pairs Servant's Sheets at \$2.....	12.00
6 Pairs Servant's Pillow-cases at 60 cents.....	3.60
2 Dozen Servant's Towels at \$3.....	6.00
1 Dozen Servant's Bath-Towels.....	3.00
1 Bath-mat.....	1.00
2 Pairs Servant's Blankets at \$5.....	10.00
2 Bedspreads at \$2.50.....	5.00
2 Comfortables at \$2.....	4.00
Total.....	\$1000.00

To embroider suitably the above outfit, with initials or monogram, will cost from \$95 to \$300.

Glass and china are usually omitted from a bridal outfit, as they are favourite wedding-presents for her friends to give her. If the bride is supplied with these things, they should be chosen for their

(Continued on page 136)





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IT IS a woman's first duty at the present time to further  
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There is another duty, however, which is sometimes over-  
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Can it really be counted wise—or even patriotic—to allow  
the aging wrinkles to deepen and spread, the complexion  
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The husband, brother or friend, after suffering the horrors  
and ugliness of war, desires and deserves to be surrounded  
with brightness and beauty, which cheer and hearten—not  
by depressing unattractiveness.

At the same time, it is important that the woman who  
seeks to "Make the best of herself" should make certain  
that her Beauty Culture combines efficacy with economy.  
For these two virtues Madam Helena Rubinstein's Valaze  
Complexion Remedies are world-famed. Every defect of  
skin and contour has a sure remedy amongst this famous  
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Full particulars and descriptive lists will be sent on appli-  
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Valaze Beautifying Skinfood energizes  
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cacy, softness and purity of flesh tints.  
No mere "cold cream", this,—or a "make-  
up" beautifier, but a veritable rejuvenator  
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A companion to the world-renowned  
skinfood is Valaze Skin-toning Lotion. The  
daily bathing with it of the face preserves  
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impairment by wrinkles. Use it for a nor-  
mal or slightly humid skin. Price \$1.25,  
\$2.25, and \$5. For a dry skin the Special  
Toning Lotion should be ordered. Price  
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*For a Wrinkled Skin*

Mme. Rubinstein after years of weary  
research startled the world with Eau Verte,  
which smoothes out the finer wrinkles of a  
dry sap-depleted skin; and its sister-  
preparation Eau-qui-pique, for greasy  
fine-lined skin. The use of these rare  
French beauty-waters throws the skin into  
a vigorous glow, the activating effect of  
which reveals the secret of the beautifying  
and anti-wrinkle results yielded by them.  
Both priced at \$3, \$5.50, and \$10 a bottle.

*For Blackheads and  
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To refine coarse skin-texture, to over-  
come blackheads and reduce or abolish dis-  
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Pore Paste, is Mme. Rubinstein's contri-  
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also by boys and girls approaching the  
age of adolescence. It is employed in place  
of soap for face washing with water. Price  
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The wildest wind, the coldest weather,  
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it is so soothing! Use it and chapped face  
or hands will be strange things to you.  
Price \$1.50, \$3.00 and upwards.

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Give a hint to Mme. Rubinstein of the  
nature of your skin and complexion, and  
she will pick from her varieties of Com-  
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and suit you most. Price \$1, \$3 and up-  
wards.

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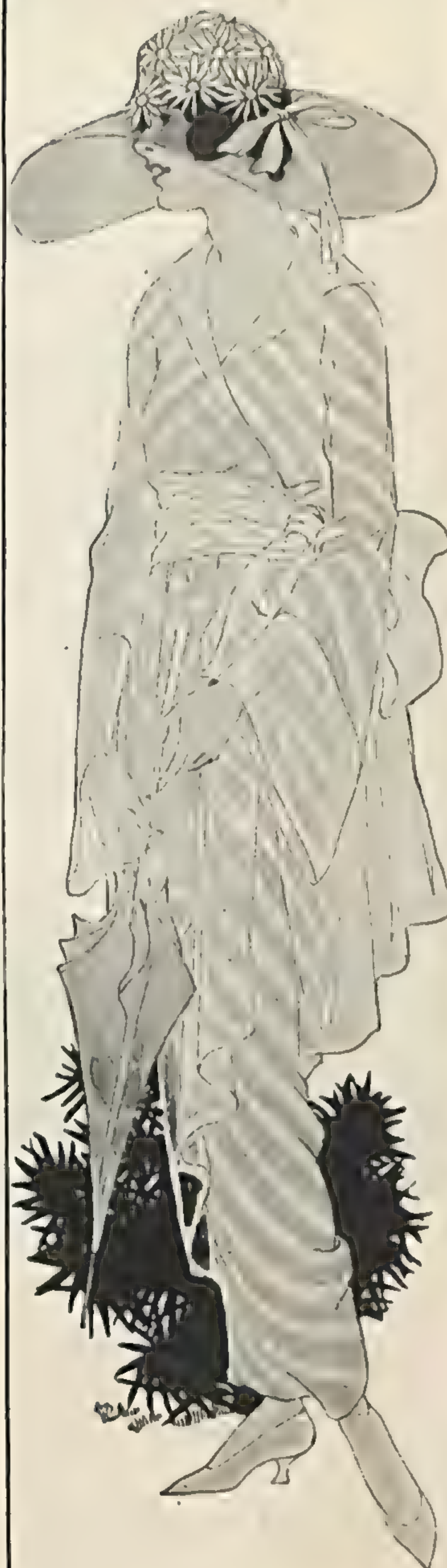
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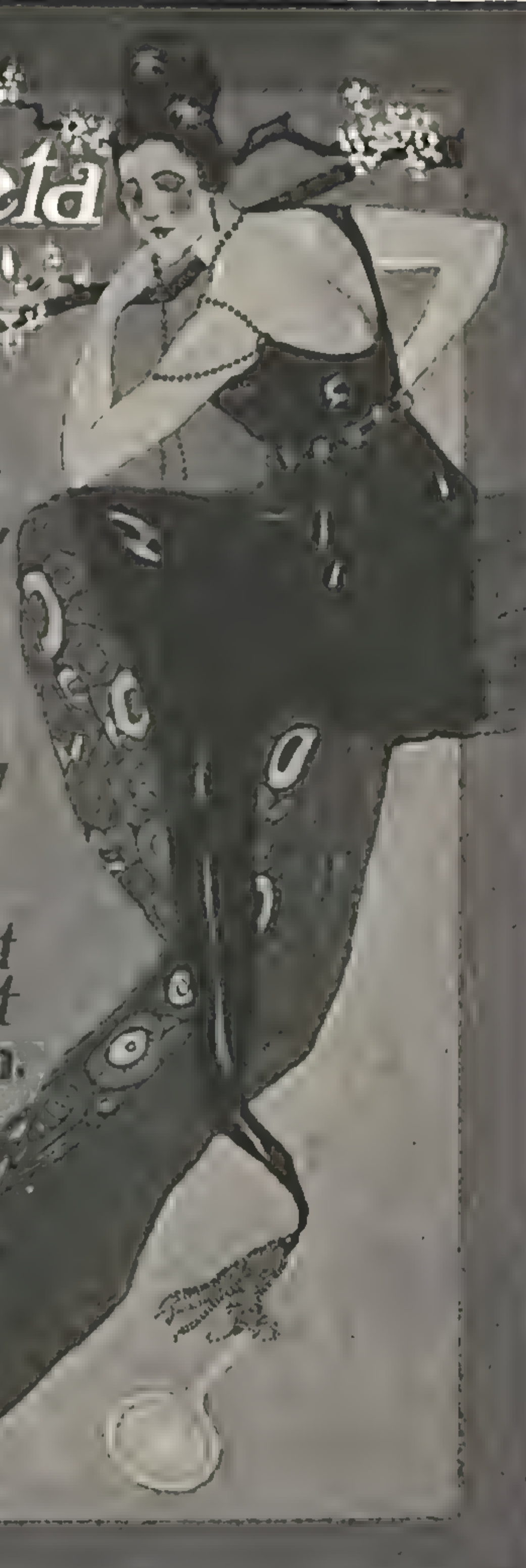
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## A RING ON THE HAND

(Continued from page 55)

will see that Juno adorned her ears with long diamond pendants when she wished to appease the wrath of her husband, Jupiter. You will see also, that the suitors of Penelope, the wife of Ulysses, made her presents of earrings set with precious stones. Consult Pliny, Seneca, Suetonius. There are plenty of examples. Every one will tell you that the ladies of antiquity spent most of their fortunes on this ornament and wore hanging on either side of their faces, the value of several patrimonies. And Petronius himself relates how a certain husband, ruined by buying earrings for his wife, declared publicly that if they wished to avoid general bankruptcy, they should, as quickly as possible, cut off all the ladies' ears.

THE RING: Delightful. Permit me. . . .

THE EARRINGS: Then the rôle that we played in Lydia and among the Persians is well known. There, men and women were judged, indiscriminately, on our merits. Kings wore rings of a size corresponding to their lofty birth, in the form of little hoops of beads. Aaron, as everybody knows, made the Golden Calf of the earrings of the sons and daughters of Israel. . . .

THE RING: I . . . (Aside): Impossible to get a word in edgewise!

THE EARRINGS: And Gideon, conqueror of the Amalekites, reestablished the finances of the kingdom by making his captives give up their earrings. Let us add that in France, Henry III, who knew all about elegance, reintroduced this happy custom among his favorites; and that MM. de Saint-Megrin, de Joyeuse, and de Pocancy were distinguished by the exquisite richness of their collections. This custom was retained until the reigns of Louis XIII and XIV. . . .

THE RING: That's all dead and buried.

THE EARRINGS: While in Spain the lovely ladies exercised their ingenuity in hanging from their ears all sorts of shapes that seemed to them unusual and gracious, such as little watches or tiny bells.



For the cassowary on the shores of Timbuctoo wooden earrings solve the problem of hat and coat and hymn book, too

THE RING: What do you expect? One can't belong to the present and at the same time to the past. If formerly, as you say, beauties thought it piquant to hang hoops in their ears, and the favorites of Henry III smothered themselves with jewels,—between ourselves, of somewhat doubtful taste—to-day the custom has fallen a little into decay, and, for men at least, flourishes only in our most remote provinces. Every dog has his day. On the contrary, I, who speak to you, have kept my empire intact and am equally prized by both. They want me, they seek me out, they pay for me with fine gold.

THE EARRINGS: Would you expect them to pay for you with stuffed crocodiles?

THE RING: Excuse me, in such matters I have not the special information of a jewel broker. All that concerns me, is to rejuvenate myself eternally; sometimes to be a heavy seal on which one engraves the arms of his family, sometimes a mere band of platinum to which one adds a priceless sapphire. Recently I have become a circlet of precious wood, polished like tortoiseshell, or the touching heavy copper ring which the soldier files out in the trenches. And finally, I am the wedding-band. And now I'll tell you how you can make up for lost time. You were speaking just now of the tiny bells which ladies used to wear as earrings. My idea is that you have here a remarkable stragem for jealous husbands. Picture it! Under pretext of a present, the gentleman furnishes his wife with these all-revealing bells. By means of them he can follow the unfaithful one, dog her footsteps going out and coming in, and, invisible himself, keep track of her slightest movement. An admirable expedient for domestic Secret Service. Think this over. The more I think of it, the more convinced I am that you have here an exceptional chance to reestablish yourselves, to serve morality and fashion.

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Prompt Delivery Free  
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## THE RING, the DOT, and the HOME

(Continued from page 134)

appropriateness and suitability. When it comes to the actual furnishing, one need not be sad if the daughter scorns her great-grandmother's dropleaf table; quite nice girls have been known to do so. Rugs may wait until after the wedding; the family love to give rugs, so she will probably have a dozen. It is safe to buy a comfortable great sofa, two wing-chairs, cotton velvet curtains, a bed or two, some large chifoniers, a dining-room table, and six Windsor chairs; and all the furnishings for the kitchen and the maid's room. Wait for the rest. Desks, tables, books, bronzes, pictures, silver, and glass enough to stock a shop are bound to come to the popular bride and groom; if modesty forbids admitting it, one may take the advice of any friend who has been

through it, and one will find it is true. But there is one more important decision to make, and I wonder if father and mother have ever agreed upon it. What sum shall be given to the daughter outright for her very own? Many fathers have a deep-rooted objection to giving their daughters anything in the nature of a dot; their Americanism rebels, and they protest vehemently against the horrid foreign custom.

To my mind, more unhappiness than is easy to estimate has come to the young married woman in this country because of this conviction. If it is feasible, a good plan is to give her principal enough to yield the amount of her old allowance, and she will soon show how sensible and dependable she really is.

LAVINIA ORMSBY.





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Perfumer  
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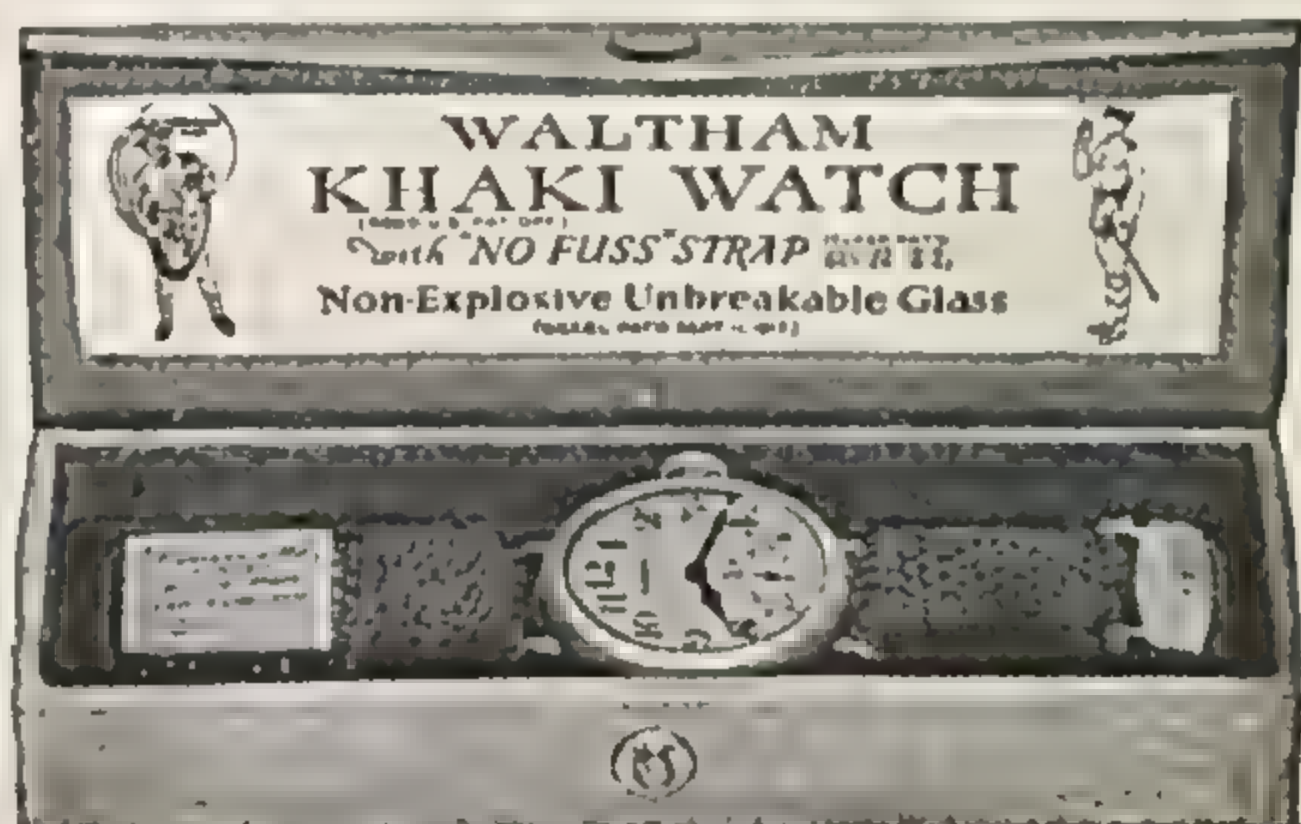
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All underclothes in one garment  
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This smart sports costume boasts a sleeveless sweater of pepper rose duvetyn, with revers faced with sand-colored Baronette satin, and skirt of sand sports satin. The blouse is of sand organdie with piping of rose, and buttons of rose pearl. Coat and blouse No. Z4253; skirt No. Z4156. Price \$1



For cool mornings, the frock of wool or silk jersey is a necessity. This design, made up in night-blue wool jersey, the tunic faced with foulard, and the costume completed by collar and cuffs of organdie, is most effective. Frock No. Z3965. Price \$1



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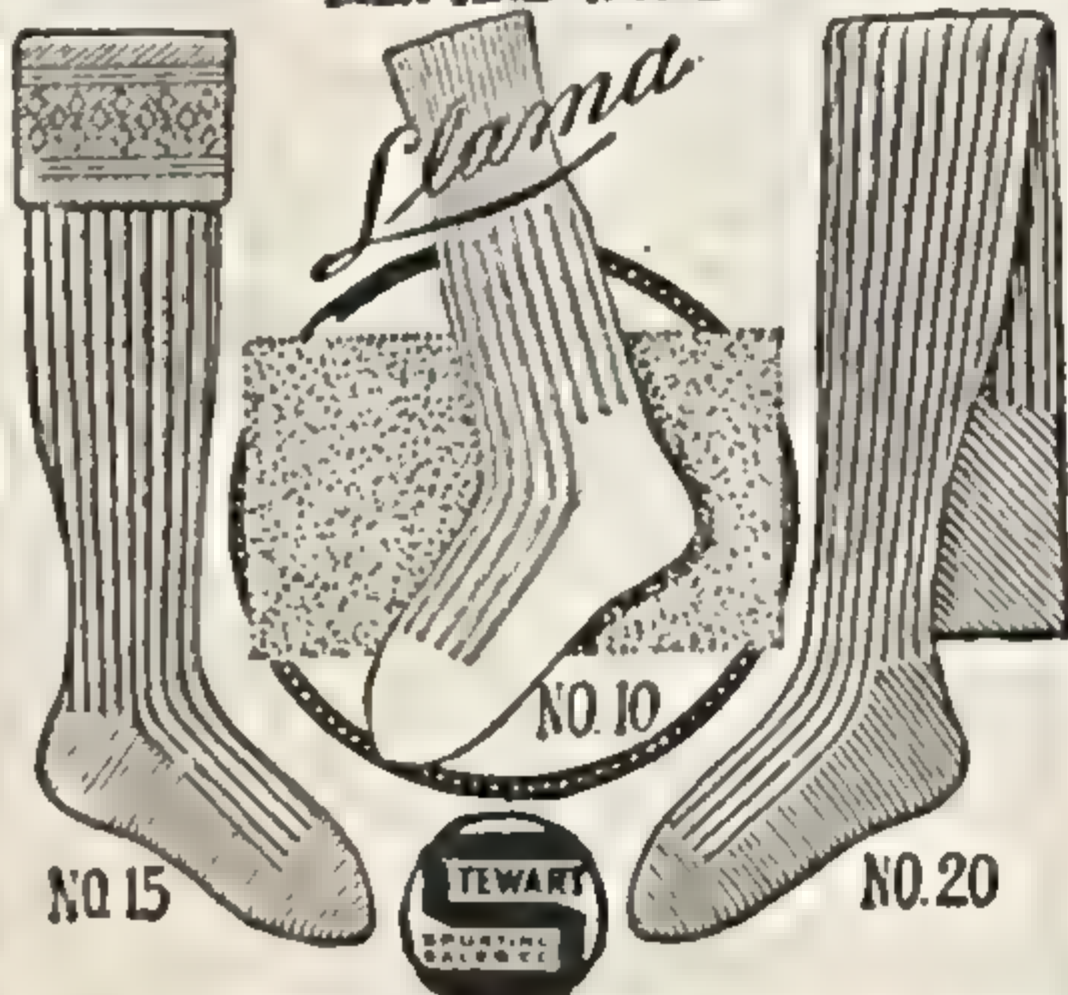
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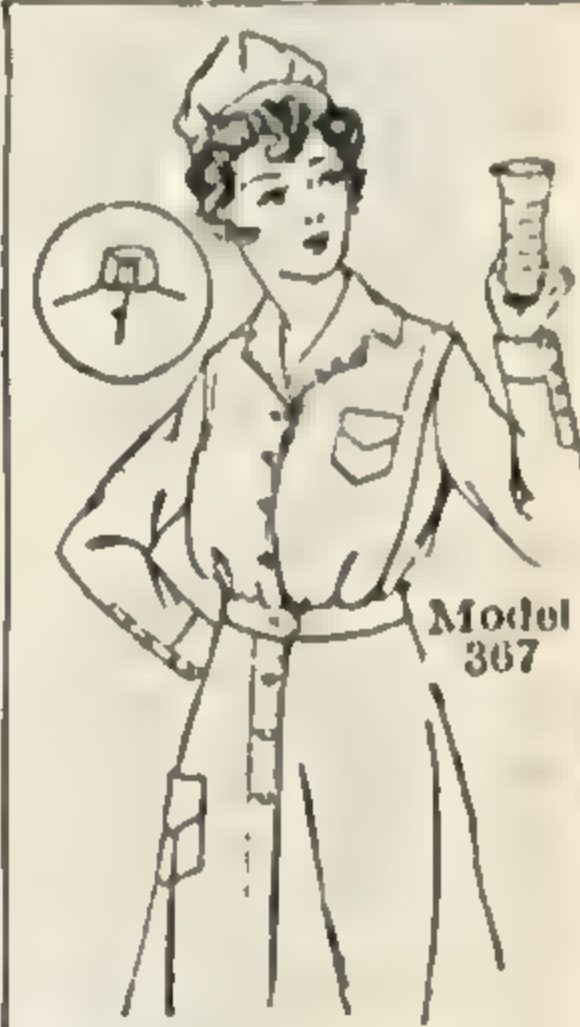
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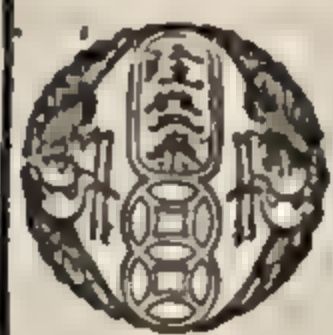


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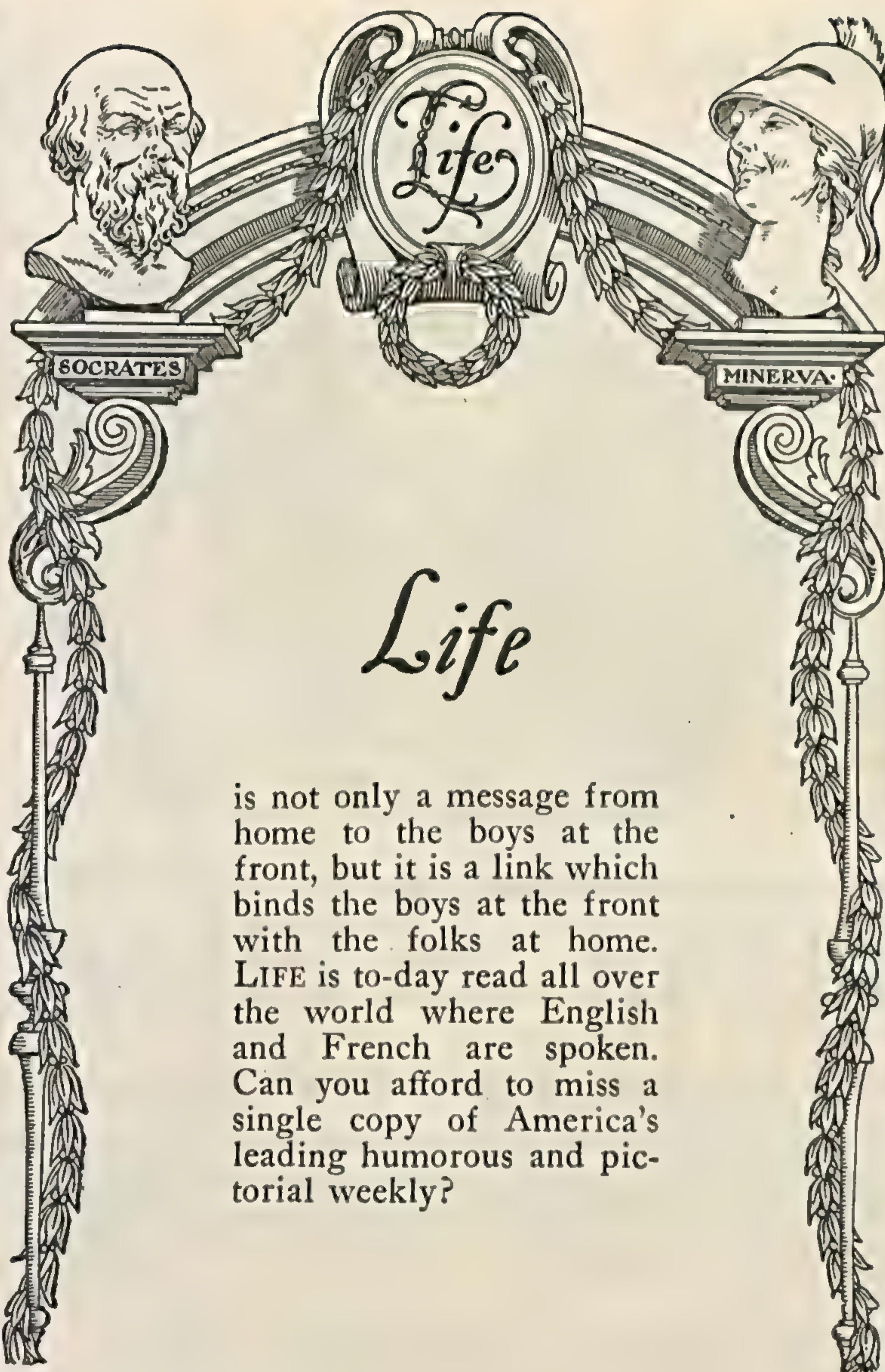
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# Let Vogue Buy Your Summer Lingerie

From this  
May 1st  
Issue of**V O G U E**

## The May Sales Are On

In May, the smart shops show their lingerie. They know that every woman wants quantities of dainty, fresh underthings, ready for the season of transparent frocks, and hot days, and outdoor sports. For her, they plan their most varied showings and their best values of the year.

## Vogue Has Chosen for You

Months ago, Vogue knew all about the May lingerie sales, and spent its days examining Philippine embroideries—now so perfectly done and so charming—in turning over lacy, frothy, filmy trifles for the kitten-soft type of woman; in choosing from hundreds of crepe de chine and georgette underthings just those which it judged to be the best in material, smartness, workmanship, and value. Gowns with sleeves, and gowns without; envelope chemises and camisoles; petticoats to accompany the fluffy thin dresses that this season are so much the vogue—they are all in this issue.

## And Prices Are Going Up

Cottons are rising, and the wise woman will buy her lingerie now. Vogue, having chosen many of its models weeks and months ago, has values that even already are almost impossible to duplicate; really fine and well-made things selling in some cases as low as \$1.95.

## Remember, Vogue Will Buy

Having found the things of your choice, Vogue sits back and waits for your joyful letter that says, "Oh, Vogue dear, you're in New York and I'm not. Won't you go out and buy them for me—right now, please?" There is no service charge and no delay. Just tell us on what page the things you want appear, your size, your color preference. And inclose a cheque.

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AID NATURE**B & P Wrinkle Eradicators  
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Will he go away and forget? Not if you give him



# VANITY FAIR

You shouldn't be satisfied with sending your soldier the serious magazines that tell him the past progress of his battles. After all, this won't matter so much when one battle is over, and a new one is in the making, and the Boche bombers are flying low over his head.

## Send Him a Laugh

The man in the mud is the greatest laugh-consumer in the world. He appreciates the meat, wheat, sugar, and cigarettes you save for him. He loves the letters you write to him. But more than all else, he needs a good, long, soul-massaging laugh.

Every bunk at Wadsworth is decorated with the current Vanity Fair. From Texas to Toronto, the continent-in-khaki reads Vanity Fair. Pershing's boys carry Vanity Fair in their packs when they leave for France.

Vanity Fair cannot build ships. Or move freight. Or go over the top. But it can dispel gloom. It can keep cheerful the men who go and the men and women who stay. It can chronicle that side of the war which refuses to be dark—its unquenchable humour, its unconscious heroism, its outstanding figures; and mirror—cheerfully—the swift current of war-time life at home.

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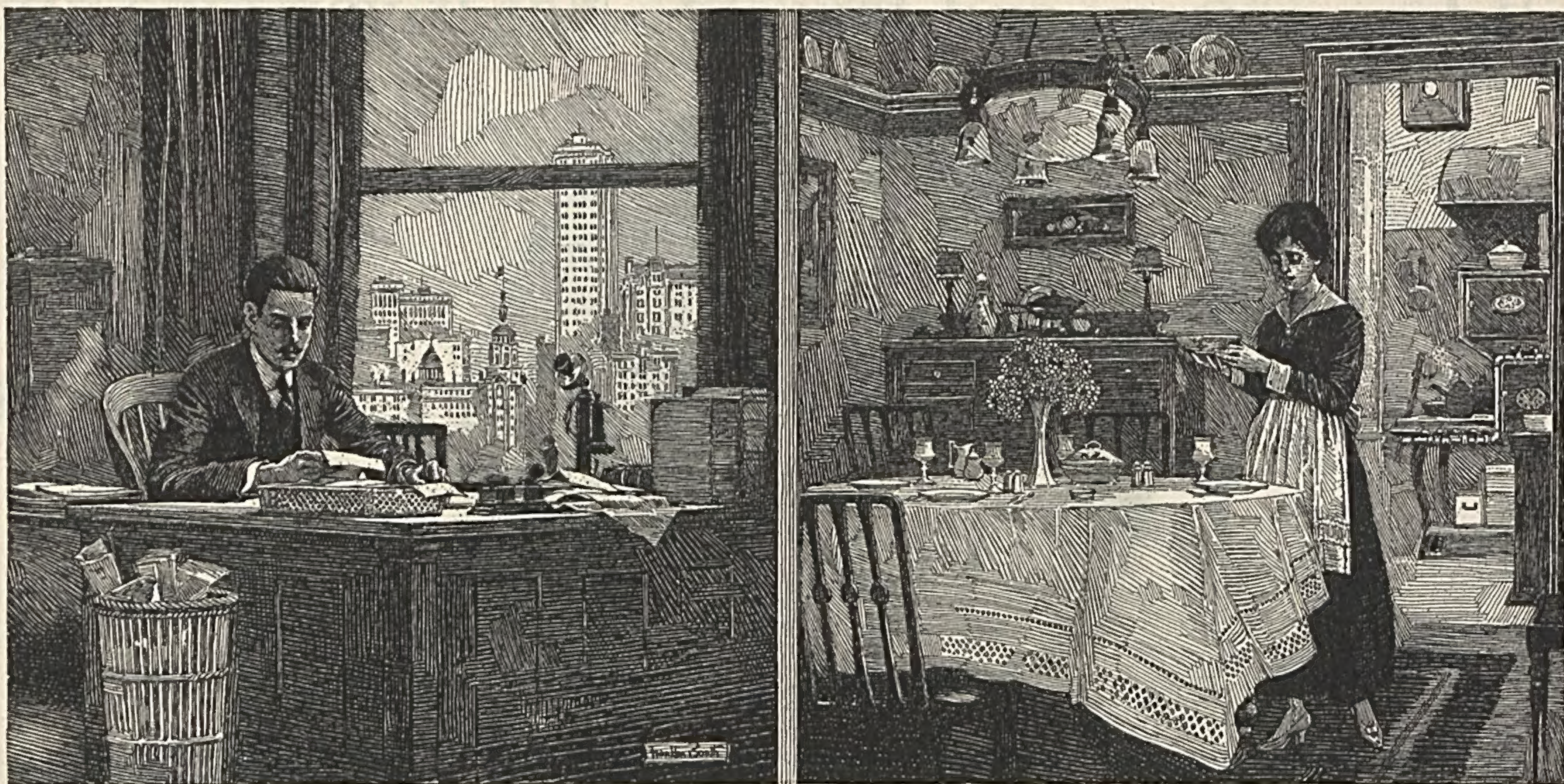
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# Whose Job Is The Harder ?

After a cheery breakfast your man is off to his business, and returns again weary at night to find a steaming dinner awaiting him.

Perhaps you do not realize the hard bludgeonings of a man's business day. Equally little does he know of the hundred and one things that go on behind the scenes in your household, in order that it may be an efficient and cheerful home for him.

He is interested only in the results—that the coffee is good, not *what* percolator you used—that the house is clean, not *what* vacuum cleaner made it so. "He should worry" about *where* the recipe of that wonderful dessert came from. He gets the benefit, and that's enough.

That perplexing question in your daughter's musical education—it was answered by an expert. The result is all he is interested in.

Yet the children's clothes did not plan themselves. Your flower-garden, which adds so much to the place, did not "just grow." When your bedroom was "done over," you were saved the expense of an interior decorator.

Perhaps he has not given much thought to the very difficult business of being a housewife. But for many years we have. THE DELINEATOR is a practical expert

adviser on the perplexing problems of household affairs, depended upon and trusted in by more than a million progressive American homes. Without it such efficiency and economy in these homes would be impossible.

THE DELINEATOR tells you all that modern science and art know about foods. It gives constantly the newest ideas on home furnishing and decoration; it supplies scientific information on the care and upbringing of children; it makes it possible for women to make their own and their children's clothing. In THE DELINEATOR there are twenty-five regular departments, each conducted by an expert.

Thousands of progressive women write each month for advice on home problems, and each one receives a personal reply from an expert qualified to give counsel.

The reason for THE DELINEATOR's extraordinary influence in a million homes is no secret. The answer is Service.

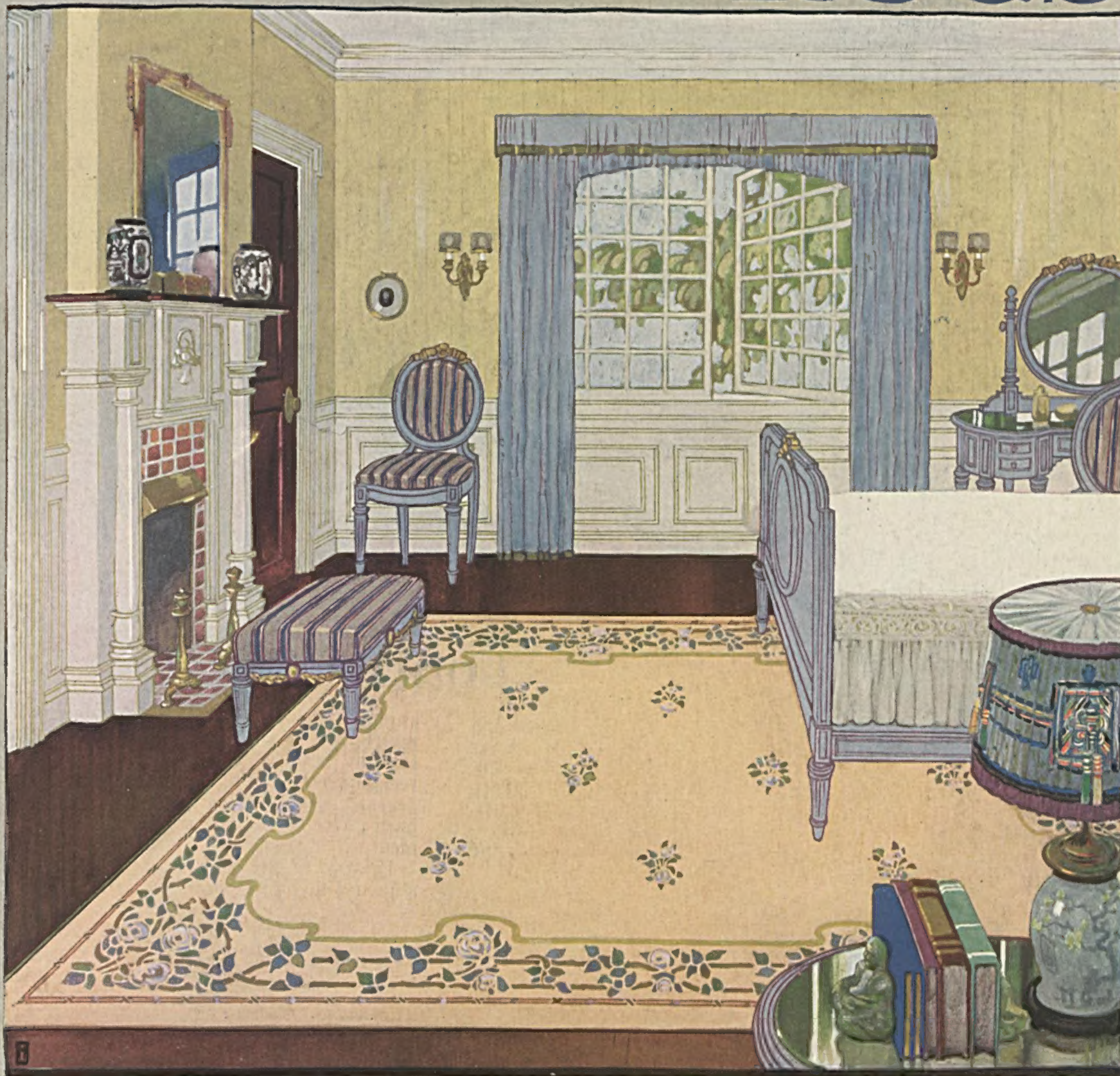
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Pebeco is a delightful dentifrice with a tang that wakes up your mouth in the morning—prepares your mouth for sweet sleep at night. Nothing can clean the teeth more thoroughly. Nothing can better create the polish that makes the flashing, wholesome smile.

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Every man, woman and child can profitably use this tooth protection twice a day.

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